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ABSTRACT

This revised edition of the 1972 publication of the same title presents teaching units for a black curriculum in early childhood education. Units deal with: (1) African life styles, literature, music and art; (2) black American language and literature; (3) Afro American music and art; and (4) social studies, as related to the black experience. Each unit contains specific objectives, teaching procedures, and materials. Units stress cultural heritage and self awareness. Extensive resource lists provide information on background readings for teachers and parents as well as materials for use with children, teachers' references, including filmstrips and slides, films, records, pictures and posters, books, sources of materials, and annotated bibliographies. The new edition includes additional resources, new introductory material, and evaluative suggestions. (SB)

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A BLACK STUDIES CURRICULUM FOR EARLY CHILDHOOD EDUCATION:
TEACHING UNITS (REVISED EDITION)

Black Studies Curriculum Development Project
University of Illinois

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Bernard Spodek
September, 1976

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INTRODUCTION

Ralph Ellison describes what it is like to be a black American:

"I am an invisible man. No, I am not a spook like those which haunted Edgar Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids. And I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me."¹

Ellison's insight portrays the feelings of black Americans in American culture. This cultural invisibility is reflected in American schools where there is limited and inadequate attention to black Americans. There is a paucity of information on black Americans as well as integrated materials for young children. The omission of reference to black Americans is detrimental to the racial attitudes of both black and white children. Each child should be exposed to information and experiences that are rich with the traditions and contributions of all and which reflect the society in which he lives.

American schools, in helping children to deal with social issues and problems, have a challenge and responsibility to educate all children with reference to various cultures, particularly those which are an integral part of the American society. Children are aware of racial differences at an early age. Schools and parents cannot continue to postpone providing experiences in terms of race relationships. Young children must be provided with models with whom they can identify. The white child must be guided in developing an understanding of and respect for a race of people and a culture other than his own. Through early positive experiences, effective teaching and relevant materials children will develop understandings, appreciations, and positive attitudes which lead to improved human relationships.

The kind of experiences presented through the content of the black culture and heritage curriculum are essential in building the foundation of the young child's educational frame of reference for positive attitudes and provide practical and logical knowledge as an impetus for future learning experiences. The content serves all ethnic groups. Hopefully, these experiences will help to broaden understanding and perceptions of the black struggle.

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1. NAACP Education Department, Integrated School Books. New York: NAACP Special Contribution Fund, 1967, p. 3.

Each child's self-concept and each child's set of values are the result of experiences and influences of the home, the school, and the community. Each child is uniquely different, yet because all children are influenced by the experiences provided by the school, the implementation of a black studies curriculum will provide relevancy for the black and white child's learning experiences and, simultaneously, develop the self-concept of the black child. More specifically, the experiences will help to develop a fuller realization of his capabilities and productive potential as a contributing part of society.

The Black Studies Curriculum presented here is divided into four units: A Look at Africa, Language Experiences Through Black Media, Afro-American Arts, and Social Studies. Each teaching unit is a complete entity but may be used alone or in combination with any of the other units. Each teacher must decide which unit is most appropriate for the children with whom the unit is to be implemented as well as how the units should be modified for his class. It is strongly advised that the units be used as guides and the material interpreted in terms of the population of each classroom as well as the teacher's abilities to effectively guide the learning experiences. Resources for teachers are listed at the beginning of the curriculum to provide immediate references for those teachers who are either non-black or who admit to a limited knowledge of black Americans. Each unit includes a list of related resources.

The successful implementation of the Black Studies Curriculum will be helped by continuous evaluation and includes an appraisal of teaching strategies, appropriateness and quality of materials and experiences, and pupil growth. Teachers are encouraged to use a variety of techniques in assessing the extent to which the content objectives are achieved. Guidelines for evaluating each topic within individual units (formative evaluation) are included as well as evaluative procedures for the total unit (summative evaluation). Teachers are urged to expand as well as to feel free to disregard any suggestions for evaluation which they feel are limiting or irrelevant.

Finally, a word about the concepts "black" and "Afro-American." The two concepts are synonymous and are used interchangeably through the curriculum. However, if there was any attempt to distinguish the two concepts, it was to relate the term "Afro-American" with culture and heritage and the term "black" with the contemporary black struggle in America.

BACKGROUND READING FOR TEACHERS

Afro-American Heritage, Culture, Issues

- Drimmer, Melvin. Black History: A Reappraisal. Garden City, New York: Doubleday, 1969.
- DuBois, W. E. The ABC of Color. New York: International Publishers, 1970.
- Fulks, Bryan. Black Struggle. New York: Dell Publishing Company, 1969.
- Goldstein, Rhoda L. (ed.). Black Life and Culture in the United States. New York: Crowell, 1971.
- Hereven, Melville (ed.). Anonymous Americans. Englewood Cliffs, N. J.: Prentice-Hall, 1971.
- Herskovits, Melville. The New World Negro. Bloomington, Ind.: Indiana University Press, 1969.
- Hopkins, Lee Bennett. Important Dates in Afro-American History. New York: Franklin Watts, Inc., 1968.
- Porter, Judith D. Black Child, White Child: The Development of Racial Attitudes. Cambridge, Mass.: Harvard University Press, 1961.
- Shaftel, George. People in Action. New York: Holt, Rinehart and Winston, Inc., 1970.
- Van Den Berghe, Pierre. Race and Ethnicity. New York: Basic Books Inc., 1970.
- Werstein, Irving. Proud People: Black Americans. Philadelphia: M. Evans Co., Inc., 1970.

Curriculum Programs and Guides

- African Studies Handbook for Teachers. University of Massachusetts Press, Worcester Teacher Corp., University of Massachusetts, 1971.
- Ajayi, Ade, J. F., and Ian Espie, (ed.). A Thousand Years of West African History: A Handbook for Teachers and Students. Ibadan, Nigeria, London: Ibadan University Press and Nelson, 1965.
- Are You Going to Teach About Africa? New York: African American Institute, 1970.

Banks, James. Teaching About the Black American in the Elementary School. Palo Alto: Fearon Publishers, Inc., 1968.

Black Studies in Schools: A Review of Current Policies and Programs. Education USA, Special Report, National School Public Relations Association, 1970.

Epstein, Charlotte. Intergroup Relations for the Classroom Teacher. New York: Houghton Mifflin Company, 1968.

Gibson, John. The Intergroup Relations Curriculum. New York: The Lincoln Center, 1969.

Kenworthy, Leonard S. Studying African Elementary and Secondary Schools. New York: Columbia University Press, 1970.

Murphy, E., Jefferson, and Srein, Henry. Teaching Africa Today: A Handbook for Teachers and Curriculum Planners. New York: Citation, 1973.

Graison, Marc. Being Together: Our Relations with Other People. New York: Doubleday Co., 1970.

Rose, Arnold. The Study of Human Relations. New York: Knopf, 1970.

Smith, Arthur et al. How to Talk with People of Other Races, Ethnic Groups and Cultures. Trans-Ethnic Communication Foundation, 1971.

REFERENCES FOR PARENTS

- Clark, Kenneth B. Prejudice and Your Child. Boston: Beacon Press, 1955.
- Goodman, M. E. Race Awareness in Young Children. New York: Collier, 1966.
- Hereven, Melville (ed.). Anonymous Americans. Englewood Cliffs, N. J.: Prentice-Hall, 1971.
- Klein, Aaron. Hidden Contributors. New York: Doubleday, 1971.
- Oraison, Marc. Being Together: Our Relations with Other People. New York: Prentice-Hall, 1970.
- Porter, Judith D. Black Child, White Child: The Development of Racial Attitudes. Cambridge, Mass.: Harvard University Press, 1971.
- Shaftel, George. People in Action. New York: Holt, Rinehart, Winston, Inc., 1970.
- Smith, Arthur L. et al. How to Talk with People of Other Races, Ethnic Groups, and Cultures. Trans-Ethnic Communication Foundation, 1971.
- Sterling, Dorothy. The Making of a Black American. New York: Doubleday, 1971.
- Van Den Berghe, Pierre. Race and Ethnicity. New York: Basic Books Inc., 1970.
- Wolfe, Ann G. Differences Can Enrich Our Lives: Helping Children Prepare for Cultural Diversity. New York: Public Affairs Committee, 1967.

UNIT I: A LOOK AT AFRICA

This unit provides a foundation on which subsequent units are built. The activities are designed to introduce young children to the richness of African culture. The unit could be the basis for activities for a period of approximately four weeks. The various activities may be used independently. In most cases, however, earlier activities develop a background for those which follow.

General Goals

1. To provide experiences through which black children will maintain an identity with and develop pride in their African ancestry
2. To develop a respect for African culture in young children
3. To develop an appreciation for the similarities between the life style of Africans and the life style of young American children

Unit Outline

Part I. Living in Africa

- A. The basic needs of people (physical and psychological comforts)
- B. Geography and climate
- C. African life style

Part II. African Arts

- A. Music
- B. Literature
- C. Art

Part III. Evaluation: Unit I

Part IV. Resources: Unit I

Basic Needs of People

OBJECTIVES	CONTENT OUTLINE
1. To develop an understanding of the basic human needs	<p>I. Basic needs of all people</p> <p>A. The need for physical comforts</p> <ol style="list-style-type: none"> 1. Air 2. Food 3. Water 4. Shelter 5. Clothing <p>B. The need for psychological comforts</p> <ol style="list-style-type: none"> 1. Belonging 2. Security 3. Affection 4. Status 5. Achievement <p>C. Human beings the world over are much more alike than different.</p> <ol style="list-style-type: none"> 1. All people speak a language. 2. All people belong to family units. 3. All people engage in some type of work. 4. All people engage in some type of recreational or leisure activity.

Basic Needs of People

TEACHING PROCEDURES	MATERIALS										
<p>I. A. <u>Focusing question:</u> "If you were in an airplane crash at the North Pole, what would you want and need in order to survive?"</p> <p>B. <u>Discussion and reading:</u> Record all student responses on the chalkboard. Continue the discussion with children until they have covered examples in the following areas:</p> <table border="0"> <tr> <td>1. Housing</td><td>6. Transportation</td></tr> <tr> <td>2. Foods</td><td>7. Communication</td></tr> <tr> <td>3. Family</td><td>8. Tools</td></tr> <tr> <td>4. Friends</td><td>9. Playthings</td></tr> <tr> <td>5. Medical attention</td><td></td></tr> </table> <p>C. Raise the same questions about being alone in other places: the desert, a city, a warm island, etc.</p> <p>II. <u>Drawing generalizations:</u> Set up a large chart. Put the word "housing" on chart paper with a felt pen. <u>Focusing question:</u> Are there any words on the chalkboard that belong with housing? As the children name various recorded responses, erase the response from the board. When all the housing items have been erased, inquire about other responses that belong with housing. After completing this topic, move to "foods," following the same procedure. Continue until all responses have been placed in one of the categories listed. They do not need to be in order. It is necessary, however, that labels be used that are meaningful to the children.</p>	1. Housing	6. Transportation	2. Foods	7. Communication	3. Family	8. Tools	4. Friends	9. Playthings	5. Medical attention		<p>Chalkboard, lined chart paper and a felt point pen.</p> <p>Magazines</p>
1. Housing	6. Transportation										
2. Foods	7. Communication										
3. Family	8. Tools										
4. Friends	9. Playthings										
5. Medical attention											

Basic Needs of People

OBJECTIVES	CONTENT OUTLINE
<p>2. To develop the ability to verbalize conditions that may affect the ways in which people meet their needs</p>	<p>I. Basic needs are met in different ways.</p> <ul style="list-style-type: none">A. FoodB. Shelter <p>II. Where man lives influences the way he lives.</p> <ul style="list-style-type: none">A. ClimateB. Geography of the landC. Resources available

Basic Needs of People

TEACHING PROCEDURES	MATERIALS
<p>I. Show a picture of people living in a house of bamboo. Ask children why they think people made their house the way they did. Record answers on the chalkboard. Show a picture of a house made primarily of mud. Ask how this house differs from the bamboo house.</p> <p>(Be careful not to lead the children into a value judgment of the two houses at this point. It is important for them to come to the conclusion that some houses are more appropriate for various situations.)</p> <p>II. <u>Focusing questions:</u> How are the two houses different? What would happen if one type of house (igloo) were built in Africa? What would happen if the mud or bamboo house were built in the United States? Use a variety of pictures to show different houses built in different geographic areas.</p>	<p>Use pictures that show a variety of climates, farming, modes of transportation, natural resources, and peoples of Africa. One source for such pictures is <u>Discussion Pictures for Beginning Social Studies</u> by Raymond H. Muessig, (New York, Harper and Row, 1967). Theme 2, A, B, C, and D, Theme 13 A and E, Theme 14 A and C, and Theme 17 E can be used to guide the discussion.</p>

Geography and Climate

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To develop knowledge about the major climate areas of Africa 2. To learn about the major rivers in Africa, large cities in Africa, and the mountains, plains, valleys, deserts, and great rain forests in Africa. 	<ol style="list-style-type: none"> I. Africa is a very large land area. Second only in size to Asia, it is almost four times larger than the continental United States. II. Africa's climate is varied: hot and humid along the coast; much cooler inward; and snow-capped mountains all year long. III. Africa's geographic conditions are varied, with little high bush or jungle area to be found on the continent. IV. Land and water formation (e.g., rivers and coastlines) and other geographic areas can be symbolized on a map or globe.

Geography and Climate

TEACHING PROCEDURES	MATERIALS
<p>I. Identify a large map of Africa. Discuss the shape and size of Africa, comparing it to familiar geographic areas. Display it in an area where children can work with it easily.</p> <p>II. Show a film of the African continent. After showing the film, outline the major climatic areas of Africa on the map, especially indicating the equator. Discuss the relationship of the equator to climate in Africa. Include the mountains in the eastern section, the Sahara Desert, the Nile River, the Niger River, the tropical rain forest in the central west, the Kahlari Desert, and the grassland areas. Use the map to indicate large cities such as Lagos, Cairo, and Cape-town. Let the children fill in the areas identified with different colored paint or crayon. To differentiate areas, make a key to colors used on the map.</p> <p>III. Bring in a commercial map or globe showing the physical geography of Africa. Have the children compare their map to the commercial one. View the film again on another day to look for the answers to questions raised by discussion.</p> <p>IV. Save the map for later use. The children may want to add to the map of Africa as the unit develops.</p>	<p>A large laminated map of Africa, a commercial map of Africa and a globe of the world, and the ABC film documentary on the continent of Africa.</p> <p><u>Picture Set</u></p> <p><u>Living in Kenya</u> (Silver Burdett; 12 color pictures with a teacher's guide; 19" by 23") (Produced for elementary schools)</p> <p><u>Record</u></p> <p><u>This Is My Country: African Countries</u> H. W. Wilson Corp. 2 - 33 1/3 records, 1968.</p>

African Life Styles

OBJECTIVES	CONTENT OUTLINE
<p>1. To develop an acquaintance with the variety of house styles found in Africa</p>	<p>I. Climate affects the house styles found in Africa.</p> <p>II. Tribal culture affects the house styles in Africa.</p> <p>III. Available building materials affect African house styles.</p> <p>IV. Extended families still live together or near each other.</p>

African Life Styles

TEACHING PROCEDURES	MATERIALS
<p><u>Summary Activities</u></p>	
<p>I. Show a film strip on African architecture using the accompanying record. <u>Focusing question:</u> What kinds of information did we learn about African houses?</p> <p>List materials used in building African houses. List the various shapes and colors of African houses. Discuss the reasons for the different types of African houses.</p> <p>II. Construct models of African houses. Have the children select and plan to build models of various styles of African houses. As this section of the unit is culminated include any or all of the following activities:</p> <p>Write stories about how African houses are built, an African village. Locate geographical areas or regions on the map which are represented by different styles of houses constructed or represented by using matching symbols on the houses and on the map.</p>	<p>Filmstrip and record: <u>Africa: Architecture</u> by Warren Schloat Productions, Inc., (Englewood Cliffs, N.J., Prentice-Hall Co., 1970), chart paper, felt point pen, and materials for constructing the model homes (clay, straw, construction paper, wood, small stones, mud, grass, boxes, aluminum foil). Children and teacher can supply these materials.</p> <p>Filmstrip: <u>African Houses</u> (Social Studies), Children's Press, 1224 West Van Buren, Chicago, Ill., 60607</p> <p>Book: Englebert, <u>The Goats of Agadez</u>, 1973.</p>
<p><u>Summary Questions</u></p>	
<p>I. How well were the objectives achieved? Indicators: How well did the children reason? How similar were the models to African houses? Were the stories realistic? Do the children understand that climate affects the kind of houses built? Did the children develop satisfactory map skills?</p> <p>II. How might the objectives be better achieved?</p>	

African Life Styles

OBJECTIVES	CONTENT OUTLINE
<p>2. To develop an awareness that African children learn many important things at home and at school</p>	<p>I. African and American children do many of the same things.</p> <p>II. African children learn in school and at home.</p> <p>III. African children learn in much the same manner as American children.</p>

African Life Styles

TEACHING PROCEDURES	MATERIALS
<p>I. Show the three pictures listed to the children and ask them to compare the similarities and differences in the way they learn and the ways African children learn at home and what they learn at school. Discuss what American children learn at school and at home. Talk about the role of story telling and music in the learning of the African child. Ask the children if they know any stories or fables that they have learned from - e.g. "The Little Boy Who Cried Wolf."</p> <p>II. Locate on the map the places where the children in the pictures come from. Have the children draw their own picture of the Africans portrayed and place these pictures in their proper location on the map.</p> <p>III. Read the book <u>Playtime in Africa</u>. Discuss the games the children play. See if the children can identify games that are the same as games we play. Note the differences in the ways similar games are played, such as a tag game but with a lion chasing a deer. Play the games that interest the children.</p> <p>IV. Discuss how games help children gain skills that they will need when they grow up. Note the girls playing with dolls and the boys playing a game of trying to spear a loop thrown up in the air. The content of <u>Coming of Age in Africa</u> will give the teacher good background information in this area.</p>	<p>Pictures:</p> <p>Three pictures from the SVE Picture-Story Study Print Set, <u>Children of Africa</u> - "Rabi of Nigeria," "School Children in Ethiopia," and "Mawire and Gatora of Rhodesia."</p> <p>Books:</p> <p><u>Coming of Age in Africa: Continuity and Change</u>, edited by Leon E. Clark, for background material for the teacher.</p> <p><u>Camera on Africa: The World of an Ethiopian Boy</u>, by Victor Englebert, New York: Harcourt, Brace, Javanovich, 1970.</p> <p><u>The Goats of Agadez</u>, by Victor Englebert, New York: Harcourt, Brace, Javanovich, 1970.</p> <p><u>Playtime in Africa</u>, by Efua Sutherland.</p> <p><u>Zaire: A Week in Joseph's World</u>, New York: MacMillan, 1973.</p> <p><u>African in the Curriculum</u>, by Beryle Banfield, New York: Edward W. Blyden Press.</p> <p><u>Africa Yesterday and Today</u>, by More D. Clark and Ann Dunbar. Bantam Books, New York 10016.</p> <p>Game:</p> <p><u>Omwezo, A Game Children Play in Uganda</u>, by M. B. Nsimli, Occasional Paper No. 6, 1968, African Studies Center, Univ. of California at Los Angeles, California 90024.</p>

African Life Styles

OBJECTIVES	CONTENT OUTLINE
<p>3. To develop an awareness of the major method of earning a living among the Masai Africans</p>	<p>I. The Masai's home and tribal life play an important role in maintaining cultural traditions.</p> <p>II. Masai songs and stories teach important lessons.</p>

African Life Styles

TEACHING PROCEDURES	MATERIALS
<p>I. Introduce a picture of Takiya to the children, and have them tell what they see in the picture. The boy is herding cattle. Point out that the lion is a threat to the safety of the cattle. Describe the lion hunt, Masai style. Talk about what is needed to hunt lions (skill, bravery, etc.)</p> <p>II. Read the words of the "Children's Song." (about Masai boys playing lion hunt), then have the children read the words in unison. Play the record and let the children follow the words and rhythm. Let the children illustrate the song. Play the record often when the children need a break during the day.</p> <p>III. Read the book <u>Boy of the Masai</u> or <u>The Drums Speak</u>. Let the children talk about the differences between the lives of the city boy and the country boy, and about the customs of the Masai tribe. Have the children act out a lion hunt and sing the song.</p>	<p>Picture: "Takiya, Boy of the Masai," from the SVE Picture-Story Print Set, <u>Children of Africa</u> (SP 131).</p> <p>Books:</p> <p><u>Boy of the Masai</u>, by Natalie Donna. New York: Dodd-Mead Co., 1964).</p> <p><u>The Drums Speak, The Story of Kofi, a Boy of West Africa</u> by Marc and Evelyne Berneim, New York: Harcourt Brace Javanovich, Inc., 1971).</p> <p><u>Africa in the Curriculum</u>, by Berlye Banfield. New York: Edward W. Blyden Press.</p> <p>Record: "Children's Song," from <u>Folk Songs of Africa</u>, by Bowmar Records (FSA-100).</p>
<p><u>Summary Questions</u></p> <p>I. How well were the objectives met?</p> <p>Indicators:</p> <p>Can the children compare and contrast life in Africa with life in America?</p> <p>Are their perceptions accurate?</p> <p>How well do the children use the map?</p> <p>What is the extent of their understanding of customs and traditions?</p> <p>II. How can the objectives be better achieved?</p>	

Music

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To learn African songs. 2. To recognize rhythm as being essential to African music and the drum as an important instrument 3. To compare and contrast the musical heritage of the American Negro and his African ancestor. 4. To learn some African rhythmic patterns and instruments. 5. To increase listening skills 	<ol style="list-style-type: none"> I. African music an' rhythm has definite characteristics. <ol style="list-style-type: none"> A. Music <ol style="list-style-type: none"> 1. Use of antiphony-- exchange between lead and chorus 2. Harmony 3. Use of vibration, growling sounds, and other voice inflections B. Rhythm <ol style="list-style-type: none"> 1. Polyrhythmic - different rhythms piled on top of each other, and played simultaneously, falling into place constantly with shifting patterns 2. Use of drums for marking rhythmic patterns II. African music is used for passing cultural tradition from one generation to the next.

TEACHING PROCEDURES	MATERIALS
<p>I. Show filmstrip "Folk Songs of Africa" and play first side of the related record. Discuss the songs and filmstrip with the children. Locate places mentioned in the filmstrip on the map. Play the record again and have the children identify the songs that they like best. Note these and duplicate the words. Side one of the record might be played at rest or other appropriate times so the music becomes familiar and easier to learn.</p> <p>II. Show the second filmstrip and play side two of the record, following the procedure used previously.</p> <p>III. Distribute the duplicated copies of the songs including the "Children's Song" learned with the lesson on the Masai tribe. Learn two songs by having the children read the words, listen to the music, and then singing. Discuss the content of the songs; lightly tap the rhythms. Let the children illustrate the songs in pictures as the songs are repeated.</p> <p>IV. Have the children sing songs using rhythm instruments. Instruments that can be made are:</p> <p><u>Drums:</u> A coffee can with a plastic lid or an oatmeal box will make a drum. It can be beat with a stick, a pencil, or by hand. Two or three cans or boxes of differing sizes can be taped together to make bongo drums.</p>	<p>Filmstrip and record: "Folk Songs of Africa" (No. 1)</p> <p>Filmstrip: "Africa: Musical Instruments, Percussion" (No. 2), optional.</p> <p>Materials such as coffee cans and oatmeal boxes, sticks, small boxes, dried beans, small bells, elastic for instruments, as well as commercially-made rhythm instruments.</p> <p>Records:</p> <p>Drum Suite - The Art Blakey Percussion Ensemble, CL 1002, RCA Victor 1 - 33 1/3 record.</p> <p>Call and Response - Rhythm Group Singing, Ella Jenkins, Folkways FC 7308 (K-3).</p> <p>Record and two filmstrips - <u>Folk Songs of Africa</u>, Bowmar Records FSA-100.</p> <p><u>American Negro Folk and Work Song Rhythms</u>, Folkways Records FC-7654.</p> <p><u>This is Rhythm</u>, by Ella Jenkins, Folkway Recordings.</p> <p>Drums of various shapes and sizes.</p> <p>Kalimba - (African thumb piano)</p> <p>Books:</p> <p><u>Negro Songs from Alabama</u>. Harold Courlander, ed., New York: Oak Publications, 1963.</p> <p>Prince, Christine. <u>Talking Drums of Africa</u>. New York: Scribners, 1973.</p>

Music

OBJECTIVES	CONTENT OUTLINE
	<p>I. A. <u>Musical activities</u> are a common way to express a <u>diversity</u> of traditional events in one's cultural or ethnic group.</p> <p>Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc.</p> <p>Afro-American: work songs, slave songs, etc. Hymns, protest songs, play songs, and chants in folk.</p> <p>B. <u>Musical lyrics</u> (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, joy, fear, fun, protest, etc.</p> <p>C. <u>Musical instruments</u> are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm.</p> <ol style="list-style-type: none"> 1. African musical instruments can be classified as follows: <ol style="list-style-type: none"> a. idiophones, e.g., rattle, hand piana (sanza), stick clappers, castanets, xylophone b. drums c. wind instruments d. stringed instruments 2. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments.

TEACHING PROCEDURES

MATERIALS

Rattles: Fill small boxes or cans with a handful of dried beans or rice. Shake them in rhythms to music or dance.

Bells: Attach small bells to circles of elastic that fit around the children's wrists or ankles. These can be shaken in time to music or dance.

Let the children use instruments to accompany themselves as they sing, and experiment with rhythms. Encourage them to move their bodies to the rhythms they create as well as the rhythms of the music they have learned.

Continue learning new songs as the children show interest. Encourage the children to improvise on the themes in the songs.

NOTE: A mature group of primary age children would have much to gain from seeing the excellent film-strip "Africa: Musical Instruments, Percussion." It would be best used before the children begin making their own instruments.

Summary Activities

- I. Choose songs from Africa and black folk selections. Allow children to listen so that they may talk about the event the song may describe.
- II. Talk about the differences and similarities of Black American and African cultures as reflected in the songs.
- III. Prepare a display of African musical instruments.
- IV. Play the record "This Is Rhythm" by Ella Jenkins and discuss the meaning of rhythm.

Music

TEACHING PROCEDURES	MATERIALS
<p>V. Discuss how musical instruments are used to transmit signals and for "talking" as well as producing music. Play "Talking Drum" with the vocal translation. Encourage duplicating some of the sounds.</p>	
<p><u>Procedure</u></p>	
<p>(a) Play the record and filmstrips in two sessions. (b) Discuss the following: (1) The drum is Africa's most important musical instrument. (2) The Africans have a special piano played with the thumbs (Kalimba). (3) "Kum Bah Yah" means "Come by Here" or "Stay Near By," and is often sung while the natives work. (4) "The Five Drums" song is a folk story about a girl trying to cure her snake bite. (5) "Before Dinner" tells us about the way these Africans obtain and prepare food. (c) Show the kalimba (thumb piano). Let the children play it during free time. (d) Sing the following songs: (1) "Kum Bah Yah" (2) "The Five Drums" (3) "Before Dinner" (4) "Work Song" (5) "Ev'rybody Loves Saturday Night" (6) "Children's Song"</p>	
<p><u>Summary Questions</u></p>	
<p>I. How well were the objectives achieved? Indicators: How did the children respond to African rhythms? How accurate are the duplication of rhythms? How well did the children respond to African songs?</p>	

OBJECTIVES	CONTENT OUTLINE
<p>6. To become aware of the interrelatedness of African song and dance</p>	<p>I. In African song and dance, body movements have meaning.</p> <p>II. African musicians are members of a world community which is becoming more inter-related.</p> <p>III. African musicians are called upon to interpret not only to members of other ethnic groups in Africa, but to the world.</p>

Music

TEACHING PROCEDURES	MATERIALS
<ol style="list-style-type: none"> I. Guide the children in learning the meanings of some of the primitive dance and body movements. (Use resource people and/or video tapes of African songs and dances.) II. Attend a performance of an African or Afro-American Dance Ensemble (e.g. Alvin Ailey Dancers, professional or amateur groups), or watch a film of African dances in the classroom with the children. III. Encourage the children to create a dance or body movements to a poem or song lyric to make simple percussion, wind or string instruments. IV. Help the children in appreciating the four main categories of African music: traditional music, neo-traditional music, westernized pop music and westernized conservatory music. (Introduce one category at a time.) V. Encourage the children to watch variety television shows depicting African musicians and dancers. 	<p>Records:</p> <p><u>Africa: Afro-American Drums</u>, (Edited by Harold Courlander), Ethnic Folkways Library</p> <p><u>African Drums</u>, Ethnic Folkways Library</p> <p><u>Drums of the Yoruba of Nigeria</u>, (Recorded by William Bascom), Ethnic Folkways Library.</p> <p><u>Miriam Makeba</u> (African Folk Songs), RCA Victor</p> <p><u>Folk Songs of Africa</u>, Bowman Records</p> <p>Filmstrips:</p> <p><u>Discovering the Music of Africa</u>, Film Associates of California, (20 minutes, color).</p> <p><u>Introduction to Jazz</u>, University of California, (12 minutes, bw).</p> <p><u>Selected Negro Spirituals</u>, Encyclopedia Britannica Films, (10 minutes, bw).</p> <p><u>Selected Negro Work Songs</u>, Encyclopedia Britannica Films, (10 minutes, bw).</p> <p><u>Music of James A. Bland</u>, Encyclopedia Britannica Films, (10 minutes, bw).</p> <p><u>Discovering the Music of Africa</u>, Film Associates of Canada, (20 minutes, color).</p>
<p><u>Summary Questions</u></p>	
<ol style="list-style-type: none"> I. Can the children identify African rhythms and songs easily? II. Can the children compare, contrast, and relate all forms of African music? III. Did the children enjoy the experiences of African music forms? 	<p>Video Tapes of African Dances: <u>Negro Folk Music of Africa and America</u>, Ethnic Folkways FE 4500.</p>

Literature

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To learn that stories play an integral part in the education of African children 2. To learn stories that African children know 3. To develop ability to relate to the traditions of African folklore 4. To compare and contrast American folktales with African folktales 	<ol style="list-style-type: none"> I. African myths and legends are the content of many African stories. II. Africans have a tradition of folklore. They have maintained a storytelling tradition.

Literature

TEACHING PROCEDURES	MATERIALS
<p>I. Have the children sit around the teacher. Explain that for centuries men, women and children of Africa gathered this way to listen to stories. Some of the stories are for fun, but many of the stories teach lessons on how to behave and how to have a happy life. Anasi, a favorite character of the West Africans, is a spider who often acts like a person. He is very tricky. Sometimes he is so tricky that he tricks himself. In the stories children learn such lessons as that it does not pay to be greedy or lazy or to try to trick friends.</p> <p>The teacher selects the stories she thinks her children will enjoy most. Set the mood by asking questions that will relate some previous experience to the "lesson" in the story. Example, "Has a person ever played a trick on you?" Let the children respond. Tell the children that Anasi had a trick played on him by a hyena. How did Anasi feel when he found out that he had been tricked? What did he do to keep the hyena from playing more tricks on him? Tell the story of "Why the Hyena Has Stripes." (Be sure that the questions asked build sympathy for the right character, as the hyena comes out to be a sorry loser.)</p> <p>Tell one story at a sitting. It is helpful to set aside a special time each day to tell another story.</p>	<p><u>Ashanti</u>, Folk Tales from Ghana, Folkways Records and Service Corp., 1966.</p> <p><u>Anasi the Spider</u>, Texture Films, 16 mm sound film, Macmillan.</p> <p><u>African Legends and Folk Tales</u>, 6 filmstrips with recorded narrations, Macmillan.</p> <p>Books:</p> <p>Arnott, Kathleen, <u>African Myths and Legends</u>. New York: Henry Z. Walck, 1962.</p> <p>Creel, J. L., <u>Folk Tales of Liberia</u>. Minneapolis: Denison, 196</p> <p>Ennis, Merlin, <u>Umbundu: Folk Tales from Angola</u>. Boston: Beacon Press, 1962.</p> <p>A copy of <u>Anasi Tales and Fourteen Hundred Couriers</u>. Witing, Helen A., <u>Negro Folk Tales</u>. Washington, D.C.: Associated Publishers, 1938.</p> <p>Folklore K-4</p> <p>Aardema, Verna, <u>The Na of Wa</u>. New York: Coward-McMann, 1960.</p> <p>Aardema, Verna, "Tales from <u>The Story Hat</u>." New York: Coward-McCann, 1960.</p> <p>Arkhurst, Joyce, <u>More Adventures of Spider</u>. New York: Scholastic, 1972.</p> <p>Clark, Molhie, <u>Congo Boy</u>, (Book and Record), Scholastic Record.</p> <p>Courlander, Harold and Leslau, Wolf, <u>The Fire on the Mountain</u>. New York: Henry Holt, 1950.</p> <p>Fournier, Catherine, <u>The Coconut Thieves</u>. (Illus. by Janina Domaska) New York: Scribner's, 1964.</p> <p>Haley, Gail E. <u>A Story, An African Tale</u>. Proscenium Press, Newark, Delaware, 1970.</p> <p>Heady, Eleanor B., <u>Jumbo Sungura!</u> New York: Norton, 1965.</p>

TEACHING PROCEDURES	MATERIALS
<p>II. Encourage the children to create their own stories like the Anasi stories. Provide a session where they tell their own stories which can be written on a wall chart or put in a special book. Children may also tape record their stories.</p> <p>III. Read to the children from <u>African Myths and Legends</u>, especially the animal stories. Would they like to have an animal parade? If so, they should bring musical instruments from home. Give them paper bags and help each child to make a mask of the animal he chooses. Give the children instructions for a dance step or let them create their own. With each child wearing his mask, playing his instrument, and using the dance step, parade around the school yard or another appropriate place.</p>	<p>Folklore K-4 (cont.)</p> <p>Price, Pattie, "The Tales of the Tree" in <u>Around the World Story Book</u>, by Donny Kaye. New York: Random House, 1960.</p> <p>Rickert, Edith, <u>The Bojabi Tree</u>. New York: Doubleday, 1923.</p>

Literature

OBJECTIVES	CONTENT OUTLINE
<p>5. To be able to relate to the rich body of African fiction and poetry</p> <p>6. To become aware of cultures different from their own</p> <p>7. To learn to view their own culture and values from a different perspective</p>	<p>I. Fiction, poetry and drama are all a part of the cultural heritage of Africa.</p> <p>II. African fiction, folklore and poetry contain the wisdom, beliefs and lessons of the people and are a vehicle through which a society transmits these to its children.</p> <p>III. All African literature, both the traditional and the modern, has its roots in the vibrations of African traditional life.</p>

Literature

TEACHING PROCEDURES	MATERIALS
<p>I. Select the story or elicit suggestions from the pupils. Read, tell the story from memory or tape record the story prior to the activity. Set the mood for the story or poetry by utilizing inquiry teaching, which puts children into a position of having to engage in the major operations which constitute rational inquiry. These operations revolve around four basic steps: <u>defining a problem</u> for investigation, <u>hypothesizing answers</u> to this problem, <u>testing the hypotheses</u> against evidence, and finally <u>drawing conclusions</u>.</p> <p>II. Have the children compare the fiction and folklore of one region with that of another.</p> <p>III. Help the class in analyzing African poetry. Guide them in creating verses of their own.</p>	<p>Fiction K-4</p> <p>Akinsemoyin, Kunle, <u>Twilight and the Tortoise</u>. Lagos, Nigeria: African University Press, 1963.</p> <p>Bonnon, Laura, <u>Memo Meets the Emperor</u>. Albert Whitman, 1957.</p> <p>Economakis, Olya, <u>Oasis of the Stars</u>. New York: Coward-McMann, 1965.</p> <p>Goetz, Lee Garrett, <u>A Camel in the Sea</u>. New York: McGraw-Hill, 1966</p> <p>Holding, James, <u>Mr. Moonlight and Omar</u>. New York: Morrow, 1963.</p> <p>Lindgren, Astrid, <u>Sea Lions on Kilimanjaro</u>.</p> <p>Mansfield, John, <u>Juma, The Little African</u>. London, New York: Thomas Nelson, 1965.</p>
<p><u>Summary Questions</u></p> <p>I. Did the children understand the purpose of the folktales?</p> <p>II. Did they understand how folktales help in understanding the past?</p> <p>III. Could the children locate various geographical regions depicted in the stories they read?</p> <p>IV. Did the children understand how traditions and beliefs are transmitted through folktales?</p> <p>V. Could they relate folktales to any aspect of their own lives?</p> <p>VI. How well were the objectives achieved? How may they be better achieved?</p>	<p>Poetry K-4</p> <p>Clark, Peter, "Flay Songs," In <u>Poems from Black Africa</u>, ed. Langston Hughes. Indiana: Indiana University Press, 1963.</p> <p>Hughes, Langston, ed., <u>Poems from Black Africa</u>. Indiana: Indiana University Press, 1963.</p>

Art

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"><li data-bbox="236 326 961 360">1. To learn the characteristics of African art<li data-bbox="236 389 866 457">2. To learn to use African themes in art experiences	<ol style="list-style-type: none"><li data-bbox="1114 326 1877 360">I. Observation of color and design in African art<li data-bbox="1100 389 1877 457">II. Appreciation of Africa's cultural and creative contribution to literature and art<li data-bbox="1085 486 1877 555">III. Creation of art and craft objects using African themes and designs

TEACHING PROCEDURES	MATERIALS
<p>Show filmstrips and slides of art work about Africa. Afterwards have the children think of one of the pictures that they liked and then draw their own picture using the ideas from the pictures they saw. Any popular medium of the children's art work could be used. Provide materials, then set up the filmstrip on a projector and turn the filmstrip to the various frames the children wish to refer to. Discuss the subject matter in the pictures. After the pictures are finished, let the children give their own ideas about their pictures.</p>	<p>Filmstrip: <u>UNICEF Art: Children of Africa.</u></p> <p>Any number of art mediums and materials that the children enjoy. Be sure to include at least clay, paint, and crayon.</p> <p>Filmstrips: <u>The African Art Study Kit.</u> (Collier-Macmillan), 2 filmstrips - art and music with guides, records of music, art portfolio.</p> <p>African Culture Series. <u>Native Artifacts</u> (Children's Museum) Detroit Public Schools.</p>
<p><u>Summary Questions</u></p>	
<p>I. How well did the children respond to African art?</p>	<p>Slides and Guides--Slidesets. <u>Discovering the Art of Africa</u>, 28 slides.</p>
<p>II. How well did the children increase their understanding and appreciation of African art forms?</p>	<p>Filmstrip: <u>African Dress and Design.</u> Chicago, Illinois: SVE.</p>
<p>III. Were the reproductions of art forms realistic?</p>	

UNIT I, PART III: EVALUATION

1. Did the unit provide a sufficient variety of experiences and activities through which the pupils could clarify understanding and appreciation of African life? Which activities and experiences seem to most effectively facilitate the objectives?
2. Did the unit assist the pupils in developing new skills? If so, what skills? What opportunities were there for analyzing, locating information, comparing, etc.?
3. How have the children illustrated their understanding and appreciation of African customs and heritage?
4. What records or products are maintained to illustrate the extent of the growth of understanding and appreciation in all areas?

UNIT I, PART IV: RESOURCES

Books for Children on Africa

Aardema, Verna. Tales from the Story Hat. New York: Coward-McCann, 1960.

Akin-enoyin, Kunle. Twilight and the Tortoise. Lagos, Nigeria: African Universities Press, 1963, 80 p. Grades 2-5.

Arkhurst, Joyce. More Adventures of Spider. New York: Scholastic, 1972.

Bernheim, Marc and Evelyne. The Drums Speak, The Story of Kofi, a Boy of West Africa. New York: Harcourt, Brace, Jovanovich, 1971.

Crombie, Isavel. My Home in Nigeria. London: Longmans, 1959, 17 p. (My Home Series), Grades K-2.

Darbois, Dominique. Agossou, Boy of Africa. Chicago: Follett Publishing Co., 1962, 47 p. Grades K-2.

Elisofon, Eliot. Zaire: A Week in Joseph's World. New York: MacMillan, 1973.

- Elkin, Benjamin. Why the Sun Was Late. New York: Parent's Magazine, 1966, unp., Grades K-3.
- Englebert, Victor. Camera on Africa, The World of an Ethiopian Boy. New York: Harcourt, Brace, Javanovich, 1970.
- _____. The Goats of Agadez. New York: Harcourt, Brace, Javanovich, 1973.
- Feelings, Muriel. Jambo Means Swahili: Swahili Alphabet Book. New York: Dial Press, 1974.
- Gerson, Mary-Joan. Omoteki's Baby Brother. New York: Walck, 1974.
- Hoffman, Claire. World Friends: In Africa. New York: Friendship Press, 1959, 15 p. Grades K-3 (Picture Album of 15 photographs with descriptive text).
- Hughes, Langston. The First Book of Africa. New York: Franklin Watts, 1964, 82 p. Grades 2-5 (Illustrated with photographs).
- Joy, Charles R. Young People of West Africa: Their Stories in Their Own Words. New York: Duell, Sloan and Pearce, 1961, 205 p. Grades 2-5.
- Larsen, Peter and Elaine. Boy of Dahomey. New York: Dodd-Mead, 1970.
- Mansfield, John. Juma the Little African. New York: Thomas Nelson, 1965, Grades 1-3.
- Manuel, Alfred. Obioma and the Wonderful Ring. London: Longmans, 1966, 26 p. Grades 3-4 (Progress in Reading Series).
- Millen, Nina. Children of Africa. New York: Friendship Press, 1959, unp., Grades K-2 (Around the World Series).
- Fine, Tillie S. and Joseph Levine. The Africans Knew. New York: McGraw-Hill, 1967, Grades K-4.
- Quinn, Vernon. Picture Map Geography of Africa. Philadelphia: Lippencott, 1964, Grades 3-6.
- Sutherland, Efua. Playtime in Africa. New York: Atheneum, 1966.
- Swinfield-Wells, Muriel. Handwork and Craft Teaching for Tropical Schools. London: Longmans, 1963, Grade 2 and up.

Worthington, Frank. Kalulu the Hare. London: Longmans, 1963, 63 p. Grades 1-2 (New Method Supplementary Readers Series).

Jenkins, Ella. The Ella Jenkins Song Book for Children. New York: Oak Publications.

Background Reading for Teachers

"Africa in the Classroom: Learning Experience or Just Another Yawn," Africa Report, May-June, 1973, pp. 47-50.

Banfield, Beryle. Africa in the Curriculum. Manhattenville Station, New York: Edward W. Blyden Press, Inc., 1968.

Clark, Leon. Coming of Age in Africa: Continuity and Change. New York: Frederick A. Prager, 1969.

Dykstra, Gerald, Richard Port and Antonette Port. A Course in Controlled Composition. New York: Teachers College Press, Columbia University, 1966.

Fuja, Abayomi. Fourteen Hundred Cowries. London: Oxford University Press, 1962.

Goodman, Mary Ellen. Race Awareness in Young Children. New York: Collier Books, 1966.

Hawkinson, John and Martha Faulhaber. Music and Instruments for Children to Make. New York: Scholastic Book Services, 1970.

Hughes, James W., "Why Should We Teach About Africa?" Africa Report, February, 1972, p. 33.

Prince, Christine. Talking Drums of Africa. New York: Schribners, 1973.

Taba, Hilda. Teaching Strategies and Cognitive Functioning in Elementary School Children. San Francisco: San Francisco State College, 1966.

Thompson, Elizabeth Bartlett. Africa Past and Present. Boston: Houghton Mifflin Co., 1966.

Audio-Visual Materials

Africa: Musical Instruments, Textiles, Jewelry and Architecture. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

Folk Songs of Africa. Bowmar Records, FSA-100.

Negro Folk Music of Africa and America. Ethnic Folkways, FE4500.

UNICEF Art. Pleasantville, New York: Warren Schloat Productions, Inc., 10570, 1970.

ABC Documentary. The Continent of Africa. New York: McGraw-Hill.

The Continent of Africa: The Children of Africa. Jamaica, New York: Eye-Gate Filmstrips and Record Set.

African Culture Series, Native Artifacts. Children's Museum, Detroit Public Schools.

Slide and Guide--Discovering the Arts of Africa (28 slides)

Wooden Giraffe. Kevin Duffy Films.

UNIT II: LANGUAGE EXPERIENCES THROUGH BLACK MEDIA

Overview

This unit attempts to make the "Black Experience" visible - to communicate black culture and history so that young children are made aware of the contributions made by Black Americans to society through black media. Books are powerful teaching and learning tools. If books and instructional materials offer an honest and realistic view of life in America, the children who utilize these materials will begin to move in the direction of understanding and mutual compatibility.

This unit has been planned for children from kindergarten through third grade. However, modifications and revisions may be made in order to extend its utility to the nursery or intermediate level. The unit need not stand alone. It is intended to be correlated with a language arts curriculum.

• Most of the resources included can be implemented in an informal environment, allowing children the necessary freedom to manipulate and explore. But, at the same time, teacher supervision and guidance is encouraged.

General Goals

1. To present factual information about black Americans that will counter biased opinions and prejudices.
2. To interpret American life through interactions among multi-ethnic groups in an integrated society.
3. To present some of the issues of current American social problems, thereby helping children learn to cope with them.
4. To enrich and develop the skills of communication through the medium of black culture.

Unit Outline

Part I. Black Americans (contributions and life styles)

Part II. Vocabulary related to the black experience

Part III. Literature of the black experience

- A. Listening
- B. Stories
- C. Poetry
- D. Folklore
- E. Creative writing

Part IV. Evaluation: Unit II

Part V. Resources: Unit II

Appendix: Notes on teaching poetry

UNIT II, PART I: BLACK AMERICANS

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To create an atmosphere conducive to discussion relating to black culture 2. To develop a positive self concept in black children 3. To relate a realistic view of the world 4. To develop an understanding of the importance of different ethnic groups in our society 5. To develop an appreciation for the contributions of black people in our society 	<ol style="list-style-type: none"> I. Introduction of outstanding black Americans II. Learning about black Americans and black culture through books III. Observing physical differences among people in our society

Black Americans

TEACHING PROCEDURES	MATERIALS
<p>I. Use the <u>Boning Profiles of Black Americans</u> and the <u>Gallery of Great Afro-Americans</u> to stimulate discussion regarding facts about black Americans. Show the pictures and relate the historical evidence to the children.</p> <p>II. Read the story <u>Martin Luther King, Jr.</u>, to the children. Arrange the children in a circle on the floor before the story is read. Informal discussion should follow the reading.</p> <p>A. Did Martin Luther King have a family similar to yours?</p> <p>B. In what part of the United States did he live?</p> <p>C. Do any of you participate in the same sports as Martin did?</p> <p>D. How do you think Martin felt when he discovered there were certain places he and his family could not go?</p> <p>E. Have you thought as Martin did about what you would like to be when you become an adult?</p> <p>F. What did Martin do to change the laws of America?</p> <p>G. What kind of prize was Martin Luther King awarded and why?</p> <p>H. What terrible thing happened to this man in 1968?</p>	<p>Pictures:</p> <p><u>Gallery of Great Afro-Americans</u>, Initial Teaching Alphabet, Inc., 1969.</p> <p>Boning, Richard, <u>Profiles of Black Americans</u>. New York: Dexter and Westbrook, 1969.</p> <p>Books:</p> <p><u>Ebony Book of Black Achievement</u>. Chicago: Johnson Publishing Company, 1970.</p> <p>Flynn. <u>Negro Achievement in Modern America</u>. New York: MacMillan, 1970.</p> <p>Jones, Margaret. <u>Martin Luther King, Jr.</u> Children's Press, 1961.</p> <p>Rowe, Jeanne A. <u>Album of Martin Luther King, Jr.</u> Watts Publishing Company, 1970.</p>

Black Americans

TEACHING PROCEDURES	MATERIALS
<p>III. Show the overhead transparencies of <u>Negro Heritage</u>. Explain the contributions of each black American. Ask the children if they would like to have a collection of pictures of famous black Americans. If so, they will be given profiles of blacks on sheets of paper that were seen on the transparencies. List their names on the board. Give the children duplicate outline pictures of the heroes, along with pencils and crayons. Tell them to write the black American's name under his picture and then color the profile. Pass construction paper to the children so that they can make a cover for their booklet. Have the children staple all the pages together.</p> <p>IV. Display a chart "We Are Black Americans." Suggestion: Pictures of black Americans and their roles in American society.</p> <p>Julian Bond - Politician Richard Hunt - Artist Diahann Carroll - Actress Muhammed Ali - Fighter Flip Wilson - Comedian Dick Gregory - Lecturer Edward Brooke - Senator Barbara Jordan - State Representative - Texas Coretta King - Civil rights leader Mattiwilda Dobbs - Soprano Bill Cosby - Actor Johnny Mathis - Singer Sammy Davis, Jr. - Entertainer</p>	<p>Transparencies: <u>Negro Heritage</u>, Troll Associates.</p> <p>"We Are Black Americans," Chart and pictures of black Americans.</p>
<p><u>Summary Question</u></p> <p>What was the overall response to initiating the unit?</p>	

UNIT II, PART II: VOCABULARY RELATED TO THE BLACK EXPERIENCE

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To extend and enrich children's vocabulary with words relating to black culture. 2. To encourage children to engage in story-telling about black Americans and their experiences 3. To enable children to give explanations and simple directions 4. To promote choral speaking through the use of black poetry 5. To improve oral expression and participation by providing opportunities for sharing and role playing. 	<ol style="list-style-type: none"> I. Vocabulary related to black culture <ol style="list-style-type: none"> A. Soul food, including such terms as corn bread, peas, ham hocks, neck bones, turnip greens B. Soul music, including such terms as jazz, rhythm, and blues. C. Afro-American D. Bush E. Dashiiki F. Soul G. Soul brother II. Introduction of foods related to black culture <ol style="list-style-type: none"> A. Learning and identifying "soul" foods B. Cooking and eating selected "soul" foods III. The music of black culture <ol style="list-style-type: none"> A. Terms used in reference to black music B. Current artists and selections IV. The literature of black Americans <ol style="list-style-type: none"> A. Poetry of black Americans

Vocabulary

TEACHING PROCEDURES	MATERIALS
<p>I. Display a chart with words and pictures depicting soul food. Ask the children if they have seen or eaten these foods. Explain to the children that various races and ethnic groups have their own culture. Tell them that these foods are a part of black culture. Pronounce each word on the chart and have the children repeat it. Ask the children to relate various foods in their own culture that they enjoy.</p> <p>II. Using the chart, discuss soul foods. Afterwards, encourage the children to write a poem. Emphasize the use of oral expression. Write the poem on a chart as the children dictate. Allow the children to use their poem for independent reading, or oral reading to a small group of children.</p> <p>III. Have pupils bring magazines to school. Allow the children to look for foods in the magazine which are a part of black culture. Ask the children to cut out pictures, and paste them on construction paper. These sheets may be compiled into a booklet of "soul foods," and displayed in the reading center.</p> <p>IV. Take the children on a trip to a local supermarket. (Arrange the trip ahead of time with the manager.) Allow the children to identify the "soul foods" at the market. Plan to purchase a few of the foods. Use recipes from <u>Christmas Gif'</u> or <u>The Integrated Cookbook</u>.</p>	<p>Chart paper, felt pen, manila paper, pencils, magazines, paste, and scissors</p> <p>Map of the United States</p> <p>Soul foods</p>

TEACHING PROCEDURES	MATERIALS
<p>V. Arrange a tasting party in school, cooking the purchased food. Invite parents to assist in preparing the food. As a snack or lunch, provide children with a variety of these foods. Foods to be tasted can include:</p> <ul style="list-style-type: none"> A. Corn bread B. Black-eyed peas C. Ham hocks D. Candied sweet potatoes E. Neck bones <p>VI. Give each child portions of each food. As the foods are presented discuss the geographic location where they are grown. When the meat is served, relate its source also.</p> <p>VII. Explain the types of music to the children. Define these terms: jazz, blues, calypso, soul, popular, rock n' roll, classical, and spiritual. Relate to the children that various races and ethnic groups have their own music and appreciate certain types of music. Ask them which type they like and which type they have in their homes. Following the discussion, tell the children about the type of music that black Americans have created. Discuss some black artists that developed the music. Suggested artists:</p> <p>Jazz: Duke Ellington, "Satin Doll"</p> <p>Blues: Gladys Knight, "Midnight Train to Georgia"</p> <p>Popular: Natalie Cole, "Inseparable"</p> <p>Leslie Uggams "I'm Going to Make it Easy on You"</p> <p>Diana Ross, "Mahogany"</p>	<p>Records:</p> <p><u>The Story of Jazz</u>, Folkways Records and Service Corp.</p> <p><u>An Evening with Belafonte/Makeba</u>, Songs from Africa, RCA Victor</p> <p>Louis Armstrong, <u>Disney Songs the Satchmo Way</u>, Walt Disney Productions, 1968.</p> <p>Andre Watts, <u>Rhythms of the World</u>. New York: Columbia Records, Folkways Records, 1955.</p> <p>The Jackson Five - <u>Current Selections</u></p> <p>Natalie Cole - <u>Current Selections</u></p> <p>Gladys Knight - <u>Current Selections</u></p> <p>Marian Anderson - "He's Got the Whole World in His Hands"</p>

Vocabulary

TEACHING PROCEDURES	MATERIALS
<p>Rock and Roll: The Jackson Five, "Dancing Machine" and "I Am Love"</p>	<p>Books:</p>
<p>Spiritual: Andrea Crouch, "I Don't Know Why Jesus Loves Me"</p>	<p>Arnold, Adoff. <u>My Black Me</u>. Dutton, 1974.</p>
<p>VIII. Have the children listen to the musical works by black artists. Allow them to listen to musical works by white artists. Compare the styles and moods of the music. Ask the children if they know what the artists are trying to relate. Tell them that music is a means of expressing one's inner feelings.</p>	<p>Brooks, Gwendolyn. <u>Selected Poems</u>. New York: Harper and Row, 1963.</p> <p>Hopkins, Lee Bennett. <u>On Our Way: Poems of Pride and Love</u>. Knopf, 1974.</p> <p>Jackson, Mary and Wishart, Lelia. <u>The Integrated Cookbook</u>. Chicago: Johnson Publishing Co., 1971.</p> <p>Keats, Ezra. <u>A Letter to Amy</u>. New York: Harper and Row, 1968.</p>
<p>IX. Bring pictures to the class that will help to explain the other words of the vocabulary, such as bush, soul brother, Afro-American, and dashiki. Ask the children to compare the hair styles and dress of various blacks. Then ask them to compare these styles to the styles of the white Americans, Indian, Eskimo, Chinese, etc.</p>	<p>Keats, Ezra, <u>Jennie's Hat</u>. New York: Harper and Row, 1966.</p> <p>Keats, Ezra, <u>Goggles</u>. New York: The Macmillan Co., 1969.</p> <p>McGovern, Ann. <u>Black is Beautiful</u>. New York: Four Winds, 1969.</p>
<p>X. Arrange the Story Sets - Negro Family on a flannel board. Introduce each member of the family on the board. Begin a story about what each member might be doing or saying. Have several children complete the story, manipulating the figures to illustrate it. Place several members of the family in random order on the flannel board. Make up an appropriate riddle concerning a member of the family and have a child select the correct member from the flannel board. Ask the children to tell you things which are</p>	<p>Merriam, Eve. <u>The Inner City Mother Goose</u>. New York: Simon and Schuster, 1969.</p> <p>Rollins, Charlemae. <u>Christmas Gif'</u>. Chicago: Follet</p> <p>Story Sets:</p> <p>Negro Family, Instructo.</p> <p>Negro Family, The Judy Co.</p>

TEACHING PROCEDURES	MATERIALS
<p>common to the children figures and which are common to adult figures. Responses might be old-young, big-little, male-female, etc.</p> <p>XI. Have the children give simple directions for getting to the market they visited. Help the class construct a map of the area from the school to the market. Pass out directions on a sheet of paper for making "corn bread." If cooking facilities are available, allow the class to bake the bread. Allow one child to give directions to another child for baking the bread. Use a recipe from <u>The Integrated Cookbook</u>.</p> <p>XII. Use the poem "The Crazy Woman" for the development of choral reading skills. Read the poem to the children. Ask the children to stand and repeat the lines in unison until all their voices blend together.</p> <p><u>Summary Question</u></p> <p>How responsive were the children to information and experiences related to a specific culture?</p>	

UNIT II, PART III: LITERATURE OF THE BLACK EXPERIENCE

Listening

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none">1. To develop skills in listening2. To listen to and understand simple directions3. To appreciate listening to stories, music, and poetry relating to the black experience	<ol style="list-style-type: none">I. Stories<ol style="list-style-type: none">A. Black AmericansB. Integrated literatureII. Poetry and music of the black culture

Listening

TEACHING PROCEDURES	MATERIALS
<p>I. Show the filmstrip and album "Listen Jimmy" or "People Are Like Rainbows" to the children. Tell them to listen carefully because someone will be chosen to lead a discussion afterwards. Complete the showing. Call on one child to start talking about what he saw. Ask them such questions as:</p> <p>A. Who was Jimmy? B. Did he have friends of another race? C. What is a rainbow? D. How can people be like rainbows? E. Can you love and respect all people regardless of their skin color?</p> <p>II. Introduce black songs of the Civil War to the class. Have them listen carefully to the words. Invite them to join you in singing the song. Check to see if each child is singing each line correctly.</p> <p>III. Have the children develop their own songs and stories in the classroom. Tape record the songs and stories. Later allow the children to listen to them for enjoyment. Give each child crayons and paper to draw a picture while listening to the story or song.</p> <p>IV. Use the instructional tapes <u>Literary Figures</u> with the class. Develop a group game, called "Guess Who." Play the tape about notable blacks. Stop the tape at certain intervals, and tap one child on the shoulder. Ask, "Guess who is being discussed?" After the response, continue to play the tape. Repeat the performance with other children.</p>	<p>Filmstrips:</p> <p><u>Getting to Know Me.</u> Chicago: SVE Educational Filmstrip Listen Jimmy People Are Like Rainbows A Boat Named George Strike Three! You're In</p> <p><u>Black Folk Music in America.</u> Chicago: SVE Educational Filmstrip Songs of Slavery Black Songs of the Civil War Black Songs of Modern Times Black Songs After the Civil War</p> <p><u>Robert and His Family.</u> Chicago: SVE Educational Filmstrip Robert's Family at Home Robert's Family and Their Neighbors Robert and Father Visit the Zoo Robert Goes Shopping</p> <p>Instructional Tapes:</p> <p><u>Literary Figures.</u> Detroit: Tapes Unlimited, 1968 (4411).</p> <p>Crayons, paper and pencils</p> <p>Tape recorder, filmstrip viewer</p>

Listening

TEACHING PROCEDURES	MATERIALS
<p>Allow the game to progress until all the children have had a turn. This game is conducive to the development of good listening habits.</p> <p>V. Play the game "Little Brown Boy" with the children. The first child starts talking about the "Little Brown Boy." The first child may say, "The little brown boy lives in a house." Point to the next child. The next child repeats what the first one said and adds another item. Limit the game to three or four children.</p> <p>VI. Read the book <u>Every One Has a Name</u> to the class. Reread the book to the class, saying only the first part of a phrase. Have the children complete each phrase of the story. Say to the class, "You can teach him a trick, like catching a stick." Pause at this point and permit the children to say, "His name is Dog." Continue until the entire book has been read.</p> <p>VII. Use the song "Black and White" to develop listening skills. The children should listen carefully to the song and relate the experiences they heard. Using the content of the song, help the children develop a puppet show.</p>	<p>Books:</p> <p>Baker, Bettye. <u>What Is Black</u>. New York: Franklin Watts, Inc., 1969.</p> <p>Blue, Rose. <u>Black, Black, Beautiful Black</u>. New York: Franklin Watts, Inc., 1969.</p> <p>Bond, Jean. <u>Brown Is a Beautiful Color</u>. New York: Franklin Watts, Inc., 1969.</p> <p>Browner, Richard. <u>Every One Has a Name</u>. New York: Henry Z. Walck, 1961.</p> <p>Grossman, Barney. <u>Black Means</u>. New York: Dutton, 1970.</p> <p>Holsclaw, Cora. <u>Just One Me</u>. Chicago: Follett Publishing Co., 1967.</p> <p>McGovern, Ann. <u>Black Is Beautiful</u>. New York: Four Winds Press, 1969.</p> <p>Whiting, Helen. <u>Negro Folk Tales</u>. Washington, D.C.; Associated Publishers, Inc.</p> <p>Film: <u>Lonnie's Day</u>. Chicago, Coronet Films.</p>

TEACHING PROCEDURES	MATERIALS
<p data-bbox="181 331 442 366"><u>Summary Questions</u></p> <ol style="list-style-type: none"><li data-bbox="213 395 954 465">I. Did the children learn to identify black Americans as an ethnic group in our society?<li data-bbox="195 491 936 560">II. Can the children identify the black leaders they have studied?<li data-bbox="181 586 966 682">III. Can the children identify the soul foods they studied? Did they gain an appreciation for new and different tastes?<li data-bbox="195 708 889 777">IV. Did the children develop an awareness of specifics related to black culture?<li data-bbox="208 803 901 873">V. How well were the children able to draw inferences from the literature presented?	

Stories

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none">1. To communicate a system of values through literature2. To expand children's knowledge of black culture3. To learn to enjoy books	<ol style="list-style-type: none">I. Stories<ol style="list-style-type: none">A. Black AmericansB. Integrated literature

Stories

TEACHING PROCEDURES	MATERIALS
<p>I. Have the children read integrated literature. Ask the children if they have had some of the same experiences as the story characters, how they feel about themselves and others. Take pictures of the children. Prepare a bulletin board with the photographs. Have each child lie on the floor on a piece of paper, while another child traces their profile. Let the children cut out their profiles and provide paint so they can fill in the physical features and necessary clothing.</p> <p>II. Read <u>Swimming Hole</u> to a group of children. Ask the following questions:</p> <p>A. Why did Steve refuse to play in the swimming hole?</p> <p>B. How did Steve come to realize that color is only skin deep?</p> <p>C. How did Steve solve his problem?</p> <p>Let the children role play the situation in the story.</p> <p>III. Display <u>The Dog Who Came to Dinner</u> so that children will want to read it. Read the story to a group. Discuss with the children what happened in the story. Invite them to participate in a puppet show, relating the experience of the dog who came to dinner.</p> <p>IV. Give the book <u>Jennie's Hat</u> or <u>A Letter to Amy</u> to one class member. Ask him to read the book and later tell the story to the class or a small group. Encourage pronunciation, tone, enunciation, expression and pitch.</p>	<p>Books:</p> <p>Adoff, Arnold. <u>Malcolm X</u>. New York: Thomas Y. Crowell Co., 1970.</p> <p>Beim, Jerrold. <u>Swimming Hole</u>. New York: William Morrow and Co., 1951</p> <p>Bertol, Roland. <u>Charles Drew</u>. New York: Thomas Y. Crowell Co., 1970.</p> <p>Blue, Rose. <u>A Quiet Place</u>. New York: Franklin Watts, Inc., 1969.</p> <p>Boone-Jones, Margaret. <u>Martin Luther King, Jr.</u> Chicago: Children's Press, 1968.</p> <p>Brenner, Barbara. <u>Beef Stew</u>. Alfred A. Knopf, Inc., 1965.</p> <p>Goldin, Augusta. <u>Straight Hair, Curly Hair</u>. Thomas Y. Crowell Co., 1966.</p> <p>Hill, Elizabeth. <u>Evans Corner</u>. New York: Thomas Y. Crowell Co., 1967.</p> <p>Keats, Ezra J. <u>Goggles</u>. Canada: The Macmillan Co., 1969.</p> <p>Justus, May. <u>New Boy in School</u>. New York: Hastings House, 1963.</p> <p>Lerner, Marguerite. <u>Red Man, White Man, African Chief</u>. Minneapolis: Lerner Publications Co., 1969.</p> <p>Showers, Paul. <u>Look at Your Eyes</u>. New York: Thomas Y. Crowell Co., 1962.</p>

Stories

TEACHING PROCEDURES	MATERIALS
<p>V. Play <u>I Have a Dream</u> or excerpts from the recording, by Martin Luther King, Jr. Discuss Martin Luther King's dream and aspirations with the children. Present mimeographed profiles of Martin Luther King, Jr. Have children color the profiles. These pictures will be a component of a display entitled "Black Americans," and individual booklets with the same title.</p> <p>VI. Arrange a book center with many integrated books of good quality. Encourage the children to read these books. Children will relate their readings to the class each week during a special literature hour.</p> <p>VII. Provide a book club for the children. Tell them to select as many books to read weekly as they want. Encourage children to write the title, author and summary of each book read. These written forms will be kept in each child's folder.</p> <p>VIII. Display a bulletin board. Make the heads of worms with construction paper. Write each child's name on the back of each worm. Put materials on the board. Tell the children that each time they read black or integrated literature, they will receive a segment of the worm. Each segment will be added to the worm with their name on it. The pupil who has the most segments after a period of time will be given a book.</p>	<p>Showers, Paul. <u>Your Skin and Mine</u>. New York: Thomas Y. Crowell Co., 1965.</p> <p>Taylor, Sidney. <u>The Dog Who Came to Dinner</u>. Chicago: Follett Publishing Co., 1966.</p> <p>Udry, Janice. <u>What Mary Jo Shared</u>. Eau Claire, Wisconsin: E. M. Hale and Co., 1969.</p> <p>Reading Kit:</p> <p><u>We Are Black</u>. Chicago: Science Research Associates, 1969.</p> <p>Keats, Ezra. <u>Jennie's Hat</u>. New York: Harper and Row, Inc., 1966.</p> <p>Keats, Ezra. <u>A Letter to Amy</u>. New York: Harper and Row, Inc., 1968.</p> <p>Paper, scissors, folders, construction paper, and crayons</p> <p>Record or Tape: Martin Luther King, Jr., <u>I Have A Dream</u>.</p>

Summary Question

How well were the objectives achieved?

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none">1. To relate the contributions of black poets2. To extend the inner feelings of blacks to young children3. To provide children with an avenue of free expression	<ol style="list-style-type: none">I. Many black poets have contributed to American society through their works of poems and poetry.II. The poetry of black Americans contributes to the richness of the poetry of all Americans.

Poetry

TEACHING PROCEDURES	MATERIALS
<p>I. If available, visit a cultural center that has the works of black poets. Prepare the children before the trip by talking about some black poets and their works. Read poems from <u>Golden Slippers</u> by Arna Bontemps and <u>Christmas Gif'</u> by Charlemae Rollins to the class. This will stimulate their thinking of poetry. The director of the center will read some poems to the children while visiting the center. (If no center is available, perhaps you can create one in your school or class.)</p> <p>II. At school, discuss the trip with the children. Ask the children what they saw at the cultural center. Ask them if they liked any of the poems or poetry they listened to or read. Stress the fact that blacks have contributed to society through prose and poetry. Have the children write a class poem related to the field trip that was taken. Write the poem on the board as it is developed by the class. Prepare a chart that consists of the class poem. Have the children read the class poem from the chart that was developed.</p> <p>III. Have the children develop a series of poetry books about black Americans. They can dictate the poems to the teacher who will type them on a primary typewriter. The children can do their own illustrations. Each child will select a title for his book. The books will be displayed and later sent home.</p>	<p>Books:</p> <p>Bontemps, Arna. <u>American Negro Poetry</u>. New York: Hill and Young, 1963.</p> <p>Bontemps, Arna. <u>Golden Slippers: An Anthology of Negro Poetry</u>. New York: Harper and Row, 1956.</p> <p>Breman, Paul. <u>Sixes and Sevens: An Anthology of New Poetry</u>. London: Paul Breman, 1962</p> <p>Brooks, Gwendolyn. <u>Bronzeville Boys and Girls</u>. New York: Harper and Row, 1956.</p> <p>Rollins, Charlemae. <u>Christmas Gif'</u>. Chicago: Follett Publishing Co., 1963.</p> <p>Rollins, Charlemae. <u>Famous American Negro Poets</u>. New York: Dodd, Mead and Co., 1964.</p> <p>Rosett, Christina. <u>Adding a Poem</u>. New York: Holt, Rinehart and Winston, 1964.</p> <p>Chart paper, felt pen</p> <p>Primary typewriter</p>

TEACHING PROCEDURES	MATERIALS
<p>IV. Bring to class some recordings of black poetry. Let the children listen to these recordings. Identify the poet that wrote each poem. Play the recording. Ask children to identify a poet with a particular poem. Ask the children how they feel when they hear certain works of poetry. Does a particular poem make you feel happy or sad? Is it amusing or boring?</p> <p>V. Display some poems in the reading center. Allow children to browse and read the poetry whenever they desire. Have each child collect an anthology of poems. Compile the anthology of poems. Use construction paper for the cover of the compilation of poems. Give children crayons to draw illustrations for the poems. Children will read poems in the "poetry hour" twice a week, using their anthology of poems.</p>	<p>Record: Bontemps, Arna. <u>An Anthology of Negro Poetry for Young People</u>, Folkway Records.</p> <p>Record player</p> <p>Crayons, paint, brushes, construction paper</p>

Poetry

OBJECTIVES	CONTENT OUTLINE
<p>4. To present black poetry encompassing those qualities that are especially appealing to young children</p>	<p>Poetry can be enjoyed and appreciated through focusing one's attention on its many sound devices and appealing elements.</p> <ol style="list-style-type: none"> 1. Rhyme, rhythm, free verse, dialect 2. Meter and cadence-balanced rhythmic flow 3. Onomatopoetic words - use of words that imitate or illustrate natural sounds, hiss, creaking 4. Alliteration - occurrence of two or more words having the same initial sound <p>Ex: wailing in winter wind imazery figurative language</p>

TEACHING PROCEDURES	MATERIALS
<p>Sample Lesson Plan for Teaching: "The Snow," by Mary Effie Lee Newsome.</p>	<p>Bontemps, Arna. <u>Golden Slippers</u>. New York: Harper and Row, Publishers, 1941.</p>
<p>I. Read the poem slowly and expressively to the children. Ask what season of the year we usually have snow. Have them sit very still and visualize what it looks like out-of-doors after a visit from the snow. What does the poet mean by "blankets," "courteous"? Can we hear the snow? Where does the snow sleep?</p>	<p>Dobb, Leonard, (ed.). <u>A Crocodile Has Me by the Leg</u>. New York: Walker and Co., 1966.</p>
<p>II. Read other poems by the poet about snow: "Snow Prints," "Prints," "The Gathering." Discuss mental images one has of the snow, things one can do in the snow that cannot be done at other times. For older children, the concept of metaphor and imagery can be introduced. What words make a picture in their minds. Point out the words <u>blanket</u>, <u>visitor</u>, <u>snores</u>, as way more concise by assigning life and form, human characteristics to inanimate things of nature.</p>	<p>Howells, W. D.. <u>The Complete Poems of Paul Laurence Dunbar</u>. New York: Dodd, Mead and Co., 1968.</p>
<p>III. Dance of the Snowflake is an excellent topic for creative art and dance. It can be improvised to Snow Fall - by the Soulful Strings. Have children write about their impressions of the snow. Other selections about snow by Gertrude M. McBrown: "The Snow Man," "Coasting," "Fairy Snow Flakes."</p>	<p>McBrown, Gertrude. <u>The Picture Poetry Book</u>. Washington: Associated Publishers, Inc., 1968.</p>
	<p>Newsome, Effie L. <u>Gladiola Garden</u>. Washington, D.C.: Associated Publishers, 1944.</p>

Poetry

OBJECTIVES	CONTENT OUTLINE
<p>5. To provide experiences in imagination and emotion which may be an impetus for stimulation and inspiration to creative individual writing and expression</p>	<p>Young children can gain understanding and respect of varied ethnic group experiences, feelings, through:</p> <p>story element of poetry emotion</p>

TEACHING PROCEDURES	MATERIALS
<p>Sample Lesson Plan for Teaching: "Incident: Baltimore," "Countee Cullen," Hughes: "Merry-Go-Round"</p> <ol style="list-style-type: none"> I. Begin presentation by asking children if they have ever had "hurt feelings," or have been "embarrassed." Discuss incidents that may cause one to feel this way. II. Read "Incident: Baltimore," "Merry-Go-Round." Discuss how the children felt in these two incidents. What words of the poem express these feelings? III. Where did the two incidents take place? How did the little boy in Baltimore feel before he was insulted? IV. Discuss concept of discrimination, through exploration of term Jim Crow. Talk about varied ways discrimination is practiced in school setting (dramatize specific incidents). V. Have children write about their own embarrassing moments. Show pictures of children portraying intense emotion. Discuss probable cause of such. 	<p>Bontemps, Arna. <u>Golden Slippers</u>. New York: Harper and Row, Publishers, 1941.</p> <p>Brooks, Gwendolyn. <u>Bronzeville Boys and Girls</u>. New York: Harper and Row, 1956.</p> <p>Hughes, Langston. <u>An African Treasury</u>. New York: Brown Publishers, Inc.</p> <p>Newsome, Effie L. <u>Gladiola Garden</u>. Washington, D.C.: Associated Publishers, 1944.</p> <p>Rollins, Charlemae. <u>Christmas Gif'</u>. Chicago: Follett Publishing Co., 1963.</p>

Poetry

TEACHING PROCEDURES	MATERIALS
<p data-bbox="285 314 980 378">Sample Lesson Plan for Teaching: "Michael is Afraid of the Storm" by Gwendolyn Brooks</p> <ol style="list-style-type: none"><li data-bbox="321 413 1082 508">I. Begin presentation by discussing fear. What kinds of things are you afraid of? Why? How many of you are afraid of storms?<li data-bbox="321 543 1082 699">II. Read: "Michael Is Afraid of the Storm." How old is Michael? How does he control his fear? How does he show it? Have children recall ways in which they express fear. Ways they control it.<li data-bbox="321 734 1082 795">III. Point out imagery of lines: "lightening is angry," "thunder spans," "pain punishes."<li data-bbox="321 829 1082 1020">IV. Encourage children to begin their own personal anthologies of black poetry. Discuss concept - anthology: a collection of poems by different authors. Teacher can mimeograph those selections requested by the children. Children can illustrate.	

OBJECTIVES	CONTENT OUTLINE
<p>6. to broaden the child's knowledge of the uses and the possibilities of language and to point out the dividends such usage pays in terms of clarity or the ability to communicate</p>	<p>Language can be stimulated through the sensory content of poetry (words appealing to the senses). Man's natural environment has provided much poetic material depicting the sensory content of poetry.</p> <p>tactile (touch) smell visual taste hear</p>

Poetry

TEACHING PROCEDURES	MATERIALS
<p>Sample Lesson Plan for Teaching: "Palace," by D. V. Johnson.</p> <ol style="list-style-type: none"> I. Begin presentation by showing children a variety of sea shells. Talk about what mental images they create. "What does it look like?" II. Read "Palace." What was the shell like to the poet? Why? What do you hear when you listen? What kind of shadows might you see around a seashore? A palace? III. Discuss commonplace items in <u>Black is Beautiful</u>. Elaborate on sensory context of illustrations. <p><u>Summary Question</u></p> <p>Were the children able to understand and appreciate the literature in terms of the "black experience"?</p>	<p>Bontemps, Arna. <u>Golden Slippers</u>. New York: Harper and Row, 1941.</p> <p>Howells, W. D. <u>The Complete Poems of Paul Laurence Dunbar</u>. New York: Dodd, Mead and Co., 1968.</p> <p>Jenkins, Ella. <u>Rhythms in Nature</u>. Folkways Fc-7653.</p> <p>McGovern, Ann. <u>Black Is Beautiful</u>. New York: Four Winds Press, 1969.</p> <p>Newsome, Effie L. <u>Gladiola Garden</u>. Washington, D.C.: Associated Publishers, 1944.</p>

Folklore

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none">1. To relate the rich traditions of black folklore to children2. To teach children to appreciate this form of oral literature3. To accept folklore as a body of entertaining stories	<ol style="list-style-type: none">I. Blacks have a tradition of folklore. They have maintained a storytelling tradition.II. Folklore is a body of entertaining stories that have become a tradition in black culture.

Folklore

TEACHING PROCEDURES	MATERIALS
<p>I. Read to the children some of the <u>Negro Folk Tales</u>, especially the animal stories. Ask the children if they would like to have an animal parade. If so, ask them to bring some musical instruments from home. Give them paper bags and help each child to make a mask of whatever animal he chooses to be. Give the children instructions for a dance step or let them create their own. Complete all masks to be worn. Tell each child to put on his mask, get his instrument and remember the dance they have been taught. They are then told to parade around the school yard.</p> <p>II. Relate some of the folklore from <u>Did You Feed My Cow</u> to the class. Ask the children if they would like to play some games. If the response is "yes," the games will be taught and all will participate. (Note instructions in the references.)</p> <p>III. On another day, give the children paper and pencils. Refer them to the riddles in <u>Did You Feed My Cow</u>. Ask the children to develop their own riddles. When the riddles are completed, they will be collected. The children will be told to compile the riddles into a booklet. Put the booklet on display in the school entrance.</p> <p>IV. Tell the story of John Henry to the class. Ask the children the following questions:</p> <p>A. Who was John Henry? B. What did he do all his life? C. Did he have a good life? D. How did his life end?</p>	<p>Books:</p> <p>Ennis, Merlin. <u>Umbundu: Folk Tales from Angola</u>. Boston: Beacon Press, 1962.</p> <p>Gipson, Fred. <u>Trail-Driving Rooster</u>. New York: Harper and Row, 1955.</p> <p>Keats, Ezra J. <u>John Henry: An American Legend</u>. New York: Pantheon Books, Inc., 1965.</p> <p>Taylor, Margaret. <u>Did You Feed My Cow?</u> New York: Thomas Y. Crowell, 1956.</p> <p>Whiting, Helen A. <u>Negro Folk Tales for Pupils in the Primary Grades</u>.</p> <p>Records:</p> <p><u>There's a Brown Boy in the Ring</u>. Folkways Records and Service Corp., 1966.</p> <p><u>Children's Jamaican Songs and Games</u>. Folkways Records and Service Corp., New York, 1957.</p> <p>Musical Instruments: Commercially made, or such materials as oatmeal boxes, sticks, coffee cans, dried beans, small bells, or elastic may be used for instruments.</p> <p>Paper, pencil, shelf paper, crayons, paper bags, scissors, paint, and brushes.</p>

TEACHING PROCEDURES	MATERIALS
<p>Tell the children to write a story about John Henry. After the story has been written, give them crayons to develop illustrations. Take all the stories and put them on a display table. Later, they may be taken home.</p>	

Creative Writing

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none">1. To develop skill in handwriting2. To motivate the children to write creatively3. To create a desire for writing stories, prose, and poetry4. To increase vocabulary growth and development	<p>The children will increase their vocabulary and develop language skills, thereby writing creatively.</p>

Creative Writing

TEACHING PROCEDURES	MATERIALS
<p>I. Assist the children in developing experience stories. Tell the story <u>The No Bark Dog</u> to the class. Ask several children to tell the things that happened in order. Give the children paper, pencils, scissors, and a sheet of paper with the story on it. The story is written in simple sentences. Read together the sentences with the children. Tell them that the sentences are not in order. Have them cut each sentence apart, and then arrange them in the correct order. For example:</p> <p style="text-align: center;">THE NO BARK DOG</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <div style="display: flex; border-bottom: 1px dashed black; padding-bottom: 2px;"> <div style="width: 40px; text-align: right; padding-right: 5px;">cut</div> <div>Timmy had a dog named Top who would not bark.</div> </div> <div style="display: flex; border-bottom: 1px dashed black; padding-bottom: 2px;"> <div style="width: 40px; text-align: right; padding-right: 5px;">cut</div> <div>One day Timmy took Top for a walk.</div> </div> <div style="display: flex; border-bottom: 1px dashed black; padding-bottom: 2px;"> <div style="width: 40px; text-align: right; padding-right: 5px;">cut</div> <div>Top saw two dogs with socks covering.</div> </div> </div>	<p>Book: Williamson, Stan. <u>The No Bark Dog</u>. Chicago: Follett Publishing Co., 1962.</p> <p>Scissors, paper, pencils</p>

UNIT II, PART IV: EVALUATION

1. Was the classroom atmosphere conducive to studying the customs and traditions of an ethnic group?
2. Did the study of black Americans seem to improve the self-concepts of the black children involved in the program? Did it increase the appreciation of the other children?
3. How well were the children able to develop an understanding of and appreciation for the contributions of black Americans?
4. Were there indications that ongoing classroom activities carried over to other aspects of the children's lives . . . the environment beyond the school?
5. Were the children able to identify black American terms for music and food, black literature and poetry?
6. What specific skills were developed?
7. How well were the overall objectives of this unit achieved? How might they be better achieved?

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Appendix

Notes on Teaching Poetry

The Atmosphere:

The best way to enjoy and appreciate poetry is to become involved in it. Poetry has its root in the emotions as well as the intellect and young children must have the experience of exploring poetry in an atmosphere that encourages the expression of their feelings. Unless a child feels assured of unconditional empathy, he dare not give free rein to his creative impulses. He should never anticipate defeat before he gets started.

Sharing is the key word. It is advisable that the teacher forget he is teaching poetry, and concentrate on sharing poetry with the children and their enjoying it together. There is nothing so contagious as genuine enthusiasm.

Though varied teaching procedures are suggested, it is not our aim to reduce procedure to a hard, fast and rigid mold. Teachers should experiment by implementing their own approaches rather than to slavishly adhere to the methods of others. The teaching of poetry (or any art) is most successful when the teacher is spontaneous and zealous. If she is sensitive to the children's responses, she remains flexible enough to discard procedures that prove unproductive.

Taste and appreciation are not matters of the mind alone, but develop as a result of patient guidance, and a rich environment which includes exposure to poetry and the opportunity to write. The respect and enthusiasm the teacher displays toward the materials selected is infectious, it transmits dignity to everyone involved--teacher, child, poetist.

Selection:

To sustain interest, select poems that may be grasped at a first hearing. Though desirable to enlarge a child's vocabulary, poems containing few unfamiliar words are more suitable. Where difficulty may be anticipated, explanation of the words in question, before the reading of the poem is suggested. When introducing a poem, a brief discussion of the experience with which it deals may set the stage for the poem and relate the child to the experience and to the poem's content. Deal with experiences familiar to children. Spontaneity of children's response can only occur in an atmosphere free of moral pronouncements. Didactic or pedantic poems should be used sparingly. If selected, they should not be made the vehicle for moral instruction.

Listening and Reading:

Simple forthright reading invites the listener's interest and response. Linger or pause, so as to enjoy words, word pictures and feeling. By reading with the teacher, the child learns appropriate pace. Visible stumblings are fatal to any poem, as well as to one's own self-esteem. Poetry is usually read more slowly than prose. Thus, children should acquire a habit of reading the poem slowly and quietly. Poetry should not be pedantically read according to one's preconceived notions.

It is advisable to read children a considerable amount of free verse. In absence of regular rhythm and rhyme children learn to focus attention on the essentials of poetry--communication of feeling and experience. This concentration is of special value to them when they come to write their own poems. For younger children poems should be short. Select jingles infrequently, for they lead to identification of poetry in the child's mind with verse that adheres to certain bouncy rhythm.

To further develop taste and appreciation, children should be exposed to some basic criteria of evaluation. The young child should be encouraged and permitted to express his preferences and dislikes. When he is invited to select poems he "liked best," he may also be invited to cite reasons for his preferences. From these discussions can emerge evaluative criteria that focus upon the child's level of enjoyment. Blanket labeling of a poem as "good" or "bad" leaves little room for individual preference.

Writing:

Of prime importance is the manner in which the teacher receives a child's poems. The continuance of the child's writing will hinge upon this attitude. Our objective is not to make poets of young children but rather to open up the field of black poetry to them. If the teacher is unresponsive to what the child produces in his first attempts, the child is forced to reject his ideas and feelings and to substitute for his spontaneity something he feels will be acceptable to his teacher. That is, if he ventures to make any further attempt to write at all. Too great expectancy of him beyond his immediate

ability discourages him further and since our aim is to enable him to continue to develop his own creativity, as teachers we should accept whatever a child writes at a given time as valid for him at that stage in his development.

To single out any one child for special commendation is as undesirable as to single him out for condemnation. Overpraise seems to block a child's creativity, and this is an additional reason for the teacher to accept the child's poem in a casual but sincere manner. Written response is to be encouraged but the quality of the response can only improve through continued exposure to listening, reading and writing more poetry.

UNIT III: AFRO-AMERICAN ARTS

Introduction

Aesthetic curricula are almost a nonentity in American primary schools. Those which exist are often regarded as a luxury--sometimes an unnecessary frill. Through the omission of arts in the school our children are denied the freedom to feel, experience, and communicate their innermost creative and aesthetic powers. They are also denied an opportunity to experience life in anything more than the superficiality characteristic of today's living. But more than that, we allow children to exist in a vacuum of aesthetic deprivation--which perhaps may be a contributing factor to the current ecological crises. How much longer will we content ourselves with only the yearly trip to the museum, the weekly art treat from the art teacher, the folk dance segment of the gym class as an aesthetic curriculum?

The American curriculum suffers from aesthetic deprivation, coupled with a paucity of varied and vicarious cultural experiences from ethnic and racial groups. Perhaps the most serious indictment has been against the flourishing of "black arts." Efforts to rectify historical omissions and errors have resulted in an evolution of black studies, the core of which focuses upon social, political and economic domains. There remains the need for a "renaissance of black arts"--the collection of aesthetic works created by and about black which reflects historically and contemporarily their African ancestry, and their American heritage as experienced through the "uniqueness of culture" as well as the "universality of man." The media for communicating these art forms can be both graphic and expressive--visual art, music, dance, poetry, literary classics. The message of the black arts captures and motivates elements of creativity that can define or measure any aesthetic product--intelligence, awareness, fluency, flexibility, originality, elaboration, skepticism, persistence, humor, nonconformity and self-confidence. It communicates that vital human element, feeling. Blacks call it "soul." Black is beauty...

in form
in sound
in color
in mental imagery
in motion
in verbal imagery
in intellect.

All we need do is prepare ourselves, and young children, both black and white, to receive it.

Art and Black Studies

Studying the arts of a people can mean more than learning about that people; it can be a sharing with that people, thus laying the groundwork for the development of understanding and respect for individual and cultural diversity. Young children do not learn to respect or understand cultural and ethnic diversity through a mere "biographical" approach. Dwelling on dates and other factual material with little consideration given to the arts is commonplace in the current approach to black heritage, with too much focus on "the whodunit" rather than the "let's experience it." What is more important to an artist is what constructs the particular character of his art--not his birth date and birthplace.

Black studies should be more than a study of facts about blacks. Unless children get the feel of those who helped establish this nation, such information is soon forgotten. Feelings are as potent as facts. The sensitive teacher will make sure that the great poetry, music and dance of black culture are as much a part of the consciousness of the young child as the historical, economic and social progress of this people.

This unit is designed to focus upon several forms of black art--poetry, music, dance and graphic art; and to relate them to each other so that they enrich each other. Emphasis will be on the modes of perception and expression of each area--visual, auditory and motor. All of these art forms are expressions of the communicability of human thoughts, feelings and perceptions. The proper organization of words we call poetry; the harmonious organization of spaces we call architecture; of tones--music; of lines, shapes and colors--painting; of body movements--dance.

Teaching art values, concepts and productive behavior in children will be of basic concern. The auditory mode of perception will be encouraged through poetry and music. Experiences in listening to both familiar and unfamiliar sound forms should assist students in developing a tolerance toward all forms of musical and poetic expression. Dance and creative drama will provide an opportunity for each child to respond aesthetically through the use of his whole self. Such experiences will be designed to make him more aware of the symbolic character of physical motion, an awareness which can increase one's sensitivity to self and others of a diverse ethnic origin.

In addition, other general goals will be:

1. To understand that while some artists may express an "ethnic" character in their work, each is still a unique individual artist
2. To develop "taste" as a criterion for selection
3. To develop sensitivity to the fact that poets, artists, etc., express their own experiences in ways that are unique

4. To recreate emotion through imagination and the sharing of thoughts, ideas, etc.
5. To create a climate which fosters freedom to explore, discover and dream
6. To teach skills which conserve rather than squander creative powers
7. To develop a respect for cultural diversity; all of America's ethnic population has had something unique and universal to contribute to the American heritage.

The content of this curriculum will evolve around four basic interest areas: man's experiences with natural phenomena (sun, moon, weather, etc.), personal experiences, objects and animals, and ethnic experiences.

The fine arts can elevate any subject above the mundane. An important reason for the emphasis upon fine arts in the early years is that children tend to apply these qualities to any work they do. In later life, for example, the attributes that help a child to become a creative painter, writer or musician can make him an equally productive scientist.

UNIT III, PART I: ART

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To acquaint children with the meaning and interrelatedness of art and Afro-American culture 2. To develop an awareness of the use of geometric figures, forms, designs and colors in African and Afro-American art 3. To discover and explore the uses of different art materials 4. To create a sensitivity toward aesthetic elements in the environment and to enhance the range of children's perceptual abilities-- tactile sensations, sculpture, space, form, color perceptions 	<ol style="list-style-type: none"> I. Observation of various dimensions of color (shades, hues, contrast lightness, darkness) II. Development of color as an emotional element III. The use of technique, texture, design, form IV. Experimentation with materials <p>Means of Expression:</p> <p>pictorial representation illustration abstract expression of kinesthetic feelings sculpture - wood, bronze, iron, gold, clay, plastics textiles - weaving</p>

TEACHING PROCEDURE	MATERIALS
<p>I. Prepare a display of African art and show the filmstrip "Children of Africa." Follow these activities with discussion and question sessions. Encourage the children to express thoughts and feelings.</p> <p>Show prints of masterpieces of ancient, medieval, renaissance and modern art, as well as black-American and African art and different materials (fabrics and beads).</p> <p>Take trips to local shows or museums that would have displays of Afro-American art.</p> <p>Use filmstrips, overhead transparencies and posters listed to show black artists. Have the children make a calendar indicating the birthdays of famous black artists or make a picture-puzzle of the names of famous blacks. Show works of black artists.</p> <p>II. Show filmstrips of African dress and design. Talk about the special meanings of shapes, e.g., the circle has a religious meaning. Point out how the color and pattern of fabric are especially significant. Have the children make pieces of African clothing or string beads.</p> <p>Make dioramas of African and Afro-American folk tales, villages. Provide the children with opportunities for weaving, jewelry construction, leather working, crocheting, wood-working and drawings using simple African designs.</p> <p>Show slides of African masks, pottery, etc., made from each different material. Make comparisons.</p>	<p>Selections from list "Visual and Graphic Art Products by Black Artist"</p> <p>Filmstrip and Record Set: Warren Scholat Jewelry Textiles</p> <p>African Cultural Series: Children's Museum, Detroit</p> <p>African Masks, Franco Monti</p> <p>Slide Sets:</p> <p>Treasures and Traditions of African Art, SVE (Singer Co.)</p> <p>African Dress and Design, SVE (Singer Co.)</p> <p>Art Media: A variety of materials that lend themselves to creative artistic expression</p> <p>Art Products: See the recommended list of paintings, sculpture by black artists or about black culture, that has been selected for young children.</p> <p>Books:</p> <p>Chase, Judith W. <u>Afro-American Art & Craft</u>. New York: Van Nostrand, 1972.</p> <p>Comins, Jeremy. <u>Getting Started in African Crafts</u>. New York: Bruce, 1971.</p> <p>Kerma, Jane. <u>African Crafts</u>. New York: Lion, 1970.</p>

Art

TEACHING PROCEDURE	MATERIALS
<p>Select drum rhythms. Discuss the drum as an art form.</p> <p>Display fabric patterns of tie dyeing. Discuss African art of tie dyeing. Make available materials so that children may experiment themselves. (Old sheets brought from home are excellent resources.)</p> <p>III. Collect craft materials--egg shells, pencil shavings, peanut shells, match sticks, cigar boxes, etc.--and show the children how these can be used to make pictures and art objects.</p> <p>Make available a variety of "collectible" materials. Talk about some of the characteristics of materials through questioning as follows. Make African masks.</p> <p>Soft, hard, bendable, easily breakable-pourable, stretch. Molded, pounded, where is its source? How does it feel? What kinds of tools are needed? What does it do? Can it be used in natural form or does something have to be done with it first? What happens under extreme heat? What kinds of items do you see around you made from these materials?</p> <p>IV. Allow children time to experiment with various materials of their choice. Select and display pieces of sculpture representing various forms of materials.</p>	<p>Books:</p> <p>Naylor, Penelope. <u>Black Images, The Art of West Africa</u>. Garden City: Doubleday, 1973.</p> <p>Price, Christine. <u>Made in West Africa</u>. New York: Dutton, 1975.</p>

TEACHING PROCEDURE	MATERIALS
<p>Read the story: <u>Harriet Tubman</u> by Jacob Lawrence.</p> <p>Discuss illustrations from framework of artist's interpretation of emotion - colors to depict emotion. Point out exaggeration of forms and sizes as technique for communicating. Display other art products (reproductions) by Jacob Lawrence.</p> <p>This book not only provides a good written history of black art, but also provides many excellent illustrations of black art. Should be used as resource throughout with emphasis on black art. Encourage children to make individual reports on reproductions of their choice.</p> <p><u>Summary Questions</u></p> <ol style="list-style-type: none"> I. Did the children develop an appreciation of color and form in African art? II. Did the children experiment with materials to develop new skills? 	<p>Books:</p> <p>Coen, Rena. <u>The Black Man in Art</u>. Minneapolis: Lerner Publishing Co., 1970.</p> <p>Hughes, Langston. <u>First Book of Jazz</u>. New York: Franklin Watts, Inc., 1954.</p> <p>Keats, Ezra J. <u>John Henry: An American Legend</u>. New York: Pantheon Books, 1965.</p> <p>Lawrence, Jacob. <u>Harriet and the Promised Land</u>. New York: Simon and Schuster, 1968.</p> <p>Records and Filmstrips:</p> <p><u>Folk Songs of Africa</u>, Bowar Records FSA 100.</p> <p><u>Songs of Slavery</u>, Singer SVE, Chicago.</p> <p><u>Black Songs of the Civil War</u>, Singer SVE, Chicago.</p> <p><u>Black Songs After the Civil War</u>, Singer SVE, Chicago.</p> <p><u>Black Songs of Modern Times</u>, Singer SVE, Chicago.</p>

UNIT III, PART II: MUSIC

The music of the black man has been a source of inspiration to musicians throughout the world. Its influence can be traced to the compositions of Debussy, Stravinsky, and to Dvorak's "New World" Symphony.

The diverse languages and cultural traditions of the early African slaves necessitated some mutual form of communication. It was through music, a reciprocal language, that experiences and emotions were conveyed. Through songs slaves were able to achieve what was denied them--freedom and release from the daily inhumane treatment endured at the hands of white masters.

Early slave songs are the bedrock from which ballads, jazz, blues, spirituals, rock n' roll, and other Afro-American musical forms, grew. Since early musicians were denied access to the standard musical instruments, their chief instruments grew from the human body--the voice, hands, feet, were used in any way to produce rhythm or sound. When the body could not be made to communicate more fervent emotion, whatever was in the environment--natural or manmade--was used as an instrument to extend outbursts of feeling. Irving Schlein, one of the first collectors of these slave songs, writes:

"It is difficult to express the entire character of these Negro ballads by mere musical notes and signs. Odd turns made in the throat, curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on the score as the singing of birds on the tones of an Aeolian harp."

No other black art form so succinctly expresses the essence of soul--an organic, natural force of feeling.

OBJECTIVES	CONTENT OUTLINE
<ol style="list-style-type: none"> 1. To develop an awareness of musical taste and appreciation by acquainting young children with distinctive categories and dominant features of black music <ol style="list-style-type: none"> a. Afro-American b. African c. Caribbean 	<ol style="list-style-type: none"> I. Categories of black music <ol style="list-style-type: none"> A. Folk Music <ol style="list-style-type: none"> 1. Provides means of communication of feelings, events, stories, messages 2. Provides insight into ethnic customs and life styles among the common people of a cultural group 3. Tradition of oral transmission and usually anonymous authorship 4. Earliest form was slave songs, followed by spirituals and gospel. B. Blues C. Jazz D. Calypso rhythmic patterns (Africa, Caribbean, Brazilian bossa nova) E. Rock 'n roll F. Popular, classical

Music

TEACHING PROCEDURES	MATERIALS
<p>I. Discuss the recordings from the various categories.</p> <p><u>Focusing Questions</u></p> <ol style="list-style-type: none"> 1. How do you think the song got started? 2. Does the song tell a story? What is it? 3. How does the song make you feel? 4. Do you like the music you have just heard? Why, why not? <p>II. Play a taped recording of selections from the different categories. Limit it to two selections at first. Have children listen and identify each musical form.</p> <p>III. Play a folk tune and motivate children to illustrate the song in sequence.</p> <p>IV. Encourage children to try creating their own renditions and improvisations of folk tunes, jazz and rhythmic patterns. Record those sessions.</p> <p>V. Read children the folk tale of John Henry. Have them listen to the song. Talk about similarities and differences between song and story. Read other stories of historical fiction. (See Social Studies Unit.) Make a folk tune from story.</p> <p>VI. See unit on Africa for teaching strategies related to African musical forms.</p>	<p>Recordings:</p> <p><u>American Negro Folk and Work Songs and Rhythms</u>, Folkways Records FC-7654.</p> <p><u>Anthology of Music of Black Africa</u>, Everest Records Prod. 3254/3.</p> <p>Belafonte, Harry <u>Belafonte Sings the Blues</u>, RCA Victor LOP-1155.</p> <p><u>The Civil War Through Its Songs and Ballads</u>, Heirloom Records, Brookhaven, N. Y.</p> <p><u>Invader, Lord, West Indian Folksongs for Children</u>, Folkways Records FC 7744.</p> <p>Makeba, Miriam, <u>African Songs by Miriam Makeba</u>, RCA Victor LSP-2267.</p> <p><u>Negro Folk Music of Africa and America</u>, Ethnic Folkways FE-4500.</p> <p><u>Negro Folk Songs for Young Children</u>, Folkways Records.</p> <p><u>Songs of the American Negro Slaves</u>, Folkways Records FD-5252.</p> <p><u>The Story of Jazz</u>, narrated by Langston Hughes, Folkways Records FC-7312.</p> <p>Mahalia Jackson's Spirituals. <u>He's Got the Whole World in His Hands</u>, Marian Anderson.</p> <p><u>Oh Happy Day</u>.</p> <p><u>Everything's Beautiful</u>.</p>

OBJECTIVES	CONTENT OUTLINE
<p>2. To acquaint young children with the works of black musicians through the study of black music artists who exemplify a wide range of musical art and talent</p>	<p>I. Performers--vocal and instrumental--demonstrate and carry out musical skills in individual or group combinations.</p> <p>A. Soloists - 1 performer duet - 2 performers trio - 3 performers chorus - more than 3</p> <p>B. Composer - one who creates or puts together musical form, symbols</p> <p>C. Conductor - a leader or director of an orchestra or other musical ensemble</p>

Music

TEACHING PROCEDURES	MATERIALS
<p>I. Prepare a display of pictures or charts of black musicians and their varied musical form. Album record jackets are ideal for such a display. Solicit children's help by requesting them to bring in resources that they might have at home.</p> <p>Sample display of black musical artists:</p> <p>pianist - Andre Watts soloists - Marian Anderson, Lynotyne Price composer - Duke Ellington Conductor - Dean Dixon, Jean DePriest</p> <p>II. Listen to recording of Armstrong's <u>Disney Songs the Satchmo Way</u>, noting the distinct "Satchmo style." Allow children to listen to other "vocal styles" of soloists such as Nat King Cole, Marian Anderson, etc. Relate a human interest incident which took place 25 miles south of Champaign on Route 45, in which a passerby assisted the Coles and was graciously and generously rewarded.</p> <p>III. Listen to recordings of performances of various group combinations. Have children listen for a specific musical instrument. Let them list all the different instruments they hear that makes up the performance.</p> <p>IV. Play game of "Name the Musician." Allow children to listen to short segment of song, then guess who's singing it.</p>	<p>Recordings:</p> <p>Armstrong, Louis, <u>Disney Songs the Satchmo Way</u>, Vista Sound, Stereo 4044.</p> <p><u>Andre Watts Recital</u>, Columbia Records ML 6036.</p> <p>Cole, Nat King, <u>Nat King Cole</u>, Sears Stereo 426.</p> <p>Cole, Natale, "Inseparable."</p>

OBJECTIVES	CONTENT OUTLINE
<p>3. To promote creative listening and to provide opportunities for creative experiences through exposure to the musical heritage of the American Negro and his African ancestors</p> <p>a. Study of significance of musical activities to daily activities as exemplified through folk songs</p> <p>b. Study of significance of song lyrics</p> <p>c. Study of rhythmic patterns and instruments</p>	<p>I. Musical activities are a common way to express a diversity of traditional events in one's cultural or ethnic group.</p> <p>A. Africa: ceremonial song and dance; initiation rites, harvest festivals, war songs, praise songs, funeral dirges, etc.</p> <p>B. Afro-American: work songs, slave songs, etc.; hymns, protest songs, play songs, and chants in folk</p> <p>II. Musical lyrics (words of a song) are an outgrowth of personal and group experiences and feelings of: love, anger, humor, job, fear, fun, protest, etc.</p> <p>III. Musical instruments are a mechanical or manual tool through which the artist expresses feelings, moods, ideas, rhythm.</p> <p>A. African musical instruments can be classified as follows: idiophones, e.g., rattle, hand piano (Sansa), stick clappers, castanets, xylophone.</p> <p>B. Most common musical instruments of Afro-Americans have been idiophones, drums, wind instruments, stringed instruments.</p>

Music

TEACHING PROCEDURES	MATERIALS
<p>I. Choose songs from African and black folk selections. Allow children to listen so that they may talk about the event the song may describe. Work? Play? Etc.</p> <p>II. Talk about the differences and similarities of black American and African cultures as reflected in the songs heard.</p> <p>III. Play the taped song of "Turning Point," by Nina Simone. Make the following inquiries as to lyrics:</p> <ul style="list-style-type: none"> a. What story does the song tell? b. How might the little brown girl feel? c. How might the other girl feel? d. Why did mommy make the decision she did? <p>Encourage children to create their own 2, 3, line songs about personal experiences. (If teacher or child is especially talented in music, she may make simple musical notations of these songs, thereby creating their own personal songbooks.)</p> <p>IV. Have children recall their favorite lullaby. Reinforce fact that this song is one expressing love, usually sung by the mother to her child. Children can learn any of the following lullabies, from <u>Folk Lullabies</u>.</p> <p>Afro-American:</p> <ul style="list-style-type: none"> O Mother Gasco - p. 21 The Mocking Bird - p. 24 (Nina Simone tape also) Little Lap Dog <p>African:</p> <ul style="list-style-type: none"> Sleep My Baby - p. 98 Congo Lullaby - p. 102 	<p>Recordings:</p> <p>Record and two filmstrips - <u>Folk Songs of Africa</u>, Bowmar Records FSA-100.</p> <p>Freedom Songs: <u>Selma, Alabama</u>, Folkways Records FH-5594.</p> <p><u>American Negro Folk and Work Song Rhythms</u>, Folkways Records FC-7654.</p> <p>Books:</p> <p>Courlander, Harold (ed.), <u>Negro Songs from Alabama</u>. New York: Oak Publications, 1963.</p> <p><u>Folk Lullabies</u>, Oak Publications, 1969.</p> <p><u>Freedom Is a Constant Struggle</u>.</p>

TEACHING PROCEDURES	MATERIALS
<p>V. Allow children to hear song* <u>We Shall Overcome</u>. Discuss nature of protest song - name given to songs sung by people to say or show that they do not like something. Ask: Who is protesting? What is their message? What are some other reasons people protest? Make up song protesting something not wanted in the classroom.</p> <p>*See special section on protest songs for more examples. Also see unit on contemporary social issues.</p> <p>VI. Make a tape recording of the class singing songs they have made up from each of the designated categories.</p> <p>Present a brief background about freedom songs in Selma, guided by the introduction of the notes accompanying the record. Listen to the following songs while reading along with the lyrics:</p> <p><u>Berlin Wall</u> <u>We Shall Not Be Moved</u> <u>Ain't Gonna Let Nobody Turn Me Round</u> <u>We Shall Overcome</u></p> <p>Discuss meanings of lyrics. Sing songs.</p> <p>VII. Musical instruments: Collect a variety of items to be used as rhythm instruments (combs, bottles, bottle caps, paper, stocks, pans, plates, rubber bands, plastic containers, etc.) and have the children make their own instruments. Have them learn some songs and play them to other members of the class. (See Appendix: Simple Instruments to Make.)</p>	<p>Drums of various shapes and sizes</p> <p>Kalimba - (African thumb piano)</p> <p>Ella Jenkins, <u>This Is Rhythm</u>, Folkway Recordings.</p>

Music

TEACHING PROCEDURES	MATERIALS
<p>A. Beat simple rhythms of familiar tunes.</p> <p>B. Preceding each song, illustrate the basic rhythm pattern on the board.</p> <p>C. Demonstrate the main rhythm of each song on a drum while the song is playing.</p> <p>D. Have the children beat the rhythm patterns with the songs.</p> <p>VIII. Prepare a display of African musical instruments.</p> <p>Play the record <u>This Is Rhythm</u> by Ella Jenkins. Then discuss the meaning of rhythm and ask the children to point out different things that have rhythm. Use flannel board pieces or make charts to help the children visualize what they feel, e.g., straight lines representing rhythmic beats, and a crooked line representing a rest or pause. (Other symbols may also be used.)</p> <p>IX. Hold a discussion about how musical instruments are used to transmit signals and for "talking" as well as for enjoyment. Let them hear recordings of the <u>Talking Drum</u> with the vocal translation. Encourage them to duplicate some of the sounds.</p> <p>Procedure:</p> <p>A. Play the record and filmstrips in two sessions.</p> <p>B. Discuss such points as the following:</p> <ol style="list-style-type: none"> 1. The drum is Africa's most important musical instrument. 2. The Africans have a special piano played with the thumbs (Kalimba). 3. "Kum Bah Yah" means "Come By Here" or "Stay Near By," and is often sung while the natives work. 	

TEACHING PROCEDURES	MATERIALS
<ul style="list-style-type: none">4. "The Five Drums" song is a folk story about a girl trying to cure her snake bite.5. "Before Dinner" tells us about the way these Africans get their food and prepare it.C. Show the kalimba (thumb piano) and allow children to play it during free time.D. Sing the following six songs:<ul style="list-style-type: none">1. "Kum Bah Yah"2. "The Five Drums"3. "Before Dinner"4. "Work Song"5. "Lullaby"6. "Children's Song"	

UNIT III, PART III: EVALUATION

1. Did the children develop an understanding of the music related to black Americans?
2. Were the children able to develop an understanding of music as an expressive medium?
3. Were the children able to integrate aspects of the earlier unit on Africa to this unit? (applicable where the unit on Africa has been completed)

UNIT III, PART IV: RESOURCES

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Visual and Graphic Art Products by Black Artists

<u>Art Product</u>	<u>Artist</u>	<u>Source</u>
<u>Slave Crafts</u>		
Hardwood Stick (1863)	Henry Gudgell	Index of American Design, National Gallery of Art
Hen	A slave of Jean LaFitte	
Negro Preacher		Art Institute of Chicago
<u>Slave Built Architectural Structures</u>		
Harvey Castle		New Orleans
Parlange		Baton Rouge
<u>Paintings</u>		
Cabin in the Cotton	Horace Pippin (1944)	New York and the Carnegie Institute
My Grandparents	John Robinson	Barnett Aden Gallery, Washington, D.C.
Fishing on the Quarters	Thomas Jefferson Flanagan	Atlanta University, Atlanta, Georgia
Banjo Lesson	Henry Tanner	Hampton Institute, Hampton, Virginia

<u>Art Product</u>	<u>Artist</u>	<u>Source</u>
The Little Boy	Hale Woodruff	Barnett Aden Gallery, Washington, D.C.
Mending Socks	Archibald Motley (1923)	Art Institute of Chicago
Perhaps Tomorrow	Charles Davis	Barnett Aden Gallery, Washington, D.C.
Boy with Tyre	Hughie L. Smith	Detroit Institute of Arts
Family	Charles Alston	Whitney Museum of American Art, New York
Mother and Child	John Wilson	Carnegie Institute, Pittsburgh
Tyre Jumping	Allan Crite	IBM, Arts and Sciences, New York
Girl Skipping	Hale Woodruff	IBM, New York
Greenwood Lake	Marvin Smith	Barnett Aden Gallery, Washington, D.C.
Moses in the Bulrushes	Henry Tanner	Fredrick Douglass Institute
<u>Murals</u>		
Contribution of Negro to American Democracy	Charles White	Hampton Institute
Migration of Negro	Jacob Lawrence	Phillips Gallery, Washington
<u>Sculpture</u>		
Singing Slave	Richmond Barthe	Schomburg Collection, New York Public Library
Shoe Shine Boy	Richmond Barthe Edmonia Lewis Richard Hunt	

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